

VOGUE

INCORPORATING VANITY FAIR



**ADVANCE
RETAIL
TRADE
EDITION**

See section opposite page 132

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SPRING FORECAST • SHOES • FEBRUARY 1, 1937 • PRICE 35 CENTS



Lanai suite, S. S. Lurline, Natural color photo.

FOREVER, NIGHTS WILL

*Matson Live
to Hawaii*

**NEW ZEALAND • AUSTRALIA
VIA SAMOA • FIJI**

COPYRIGHT MATSON NAVIGATION CO., 1937

BRING HAWAIIAN MEMORIES!

Full details of Matson cruises through the incomparable South Pacific from any Travel Agent or Matson Line—Oceanic Line, New York, Chicago, San Francisco, Los Angeles, San Diego, Seattle, Portland, Hawaiian hotel reservations, at the world-famous Royal Hawaiian and Moana on Waikiki Beach, can now be made at the same time you book your steamer passage.

S. S. LURLINE • S. S. MARIPOSA • S. MONTEREY • S. S. MALOLO

FEBRUARY 1, 1937



MAN RAY

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVENUE AT 58TH STREET

A vision of somber fascination — evening
sheath darkly shadowed in black mousseline de soie and flowering into a ciré lace bodice — glistening foil to shapely shoulders.



Most versatile of furs . . . year 'round in chic . . . the FROMM *Pedigreed* Silver Fox is famous as the fur of "the best-dressed woman." An inspired fashion for daytime wear, the cape of FROMM *Pedigreed* Silver Foxes is the glamorous accompaniment of evening gowns as well. The exclusive, *bright-with-silver* beauty descends through twenty-eight generations of scientific breeding. The pedigree of every FROMM Silver Fox is available through the medallion attached to the pelt.



KNOW THE PEDIGREE OF THE SILVER FOX YOU BUY. This medallion is sealed to the nose of every genuine Fromm-Pedigreed Fox. To receive the free pedigree of the silver fox you purchase, mail the medallion to Fromm.

FROMM *Bright with Silver* **PEDIGREED FOXES**

C O U R T E S Y T H E J . L . H U D S O N C O M P A N Y . D E T R O I T

I. MAGNIN & CO.
CALIFORNIA — SEATTLE



Imported Crêpe Dress with hand-shirred Bolero Jacket,
for 6 o'clock and later. Created by **Nellie Rosenstein**



YOUR NOSE

Coarse pores are most conspicuous on the nose. Keep your skin *thoroughly* clean with Dorothy Gray Cream 683—a conscientious cleanser, especially for dry skin. Its luscious oils have been double-whipped to make them finer, more deeply cleansing. No pore dirt is beneath its notice. No dryness allowed. Swiftly, luxuriously...it coaxes a coarsening skin back to loveliness! *Cream 683 (Dry-Skin Cleanser)* \$1.

concentrate your care
on these 3 danger zones



YOUR EYES

Tiny lines cheat eyes of charm. Nightly, use Dorothy Gray Special Dry-Skin Mixture for smooth, supple skin. It contains the "sunshine" Vitamin D which skin *absorbs*. Texture feels softer. Dull skin brightens. Lines actually seem to smooth out. *Special Dry-Skin Mixture*, \$2.25.



Copyright 1937 by Dorothy Gray Co., Ltd.



YOUR THROAT

Throat skin is sensitive to dryness and aging. Let it luxuriate frequently in treatments of Throat Cream—a Dorothy Gray emollient rich in Vitamin D. This vitamin is *absorbed* by skin. It seems to smooth it out—benefit flabby skin tissues. *Throat Cream, with single chin strap*, \$2.

VITAMIN D! Now the Dorothy Gray emollient creams have been enriched with this precious "sunshine" vitamin which the skin *absorbs*. As scientific evidence seems to indicate, it is extraordinarily beneficial to skin cells and tissues. The skin clears and brightens. Lines seem to soften and smooth out noticeably. Skin texture feels softer, smoother. For a generation Dorothy Gray experts have pointed the way to loveliness. They continue to do so, with their Vitamin D emollients!

Dorothy Gray
REG. U.S. PAT. OFF.

JEWELS BY CARTIER... *Ring*, a rectangular-cut diamond, weighing 30 carats, bordered by baguettes. *Diamond Bracelets*, in supple triple strands, framing sapphires. *Diamond Ear-Clips*. *Diamond Clip-Brooch*, emphasizing sapphire group.

MAKE-UP BY DOROTHY GRAY SALONS... *Face Powder* in Natural. *Lip-stick* in Blush. Eyelashes intriguingly accented with the subtle *Blue Lashique*. Eyes alight with a background of *Deep-Blue Eye Shadow*. Nails in *Blue-Red*.

DOROTHY GRAY SALONS...a corporation, successor to Dorothy Gray...683 Fifth Avenue, New York...Los Angeles Denver...Washington...Boston...Milwaukee...Paris...Brussels Amsterdam...The Hague...And on the Grace Line "Santa" ships.



PRAISE, IN PRINT. . . . presaging magnificent spring future in three-quarter length ensemble. Straightish coat, very young, over a lively print frock emerging with most becoming roll collar. All in mistblue gray. An original by Sally Milgrim.

NEW YORK • WHITE PLAINS • CLEVELAND • DETROIT • MIAMI BEACH

MILGRIM
SIX WEST FIFTYSEVENTH



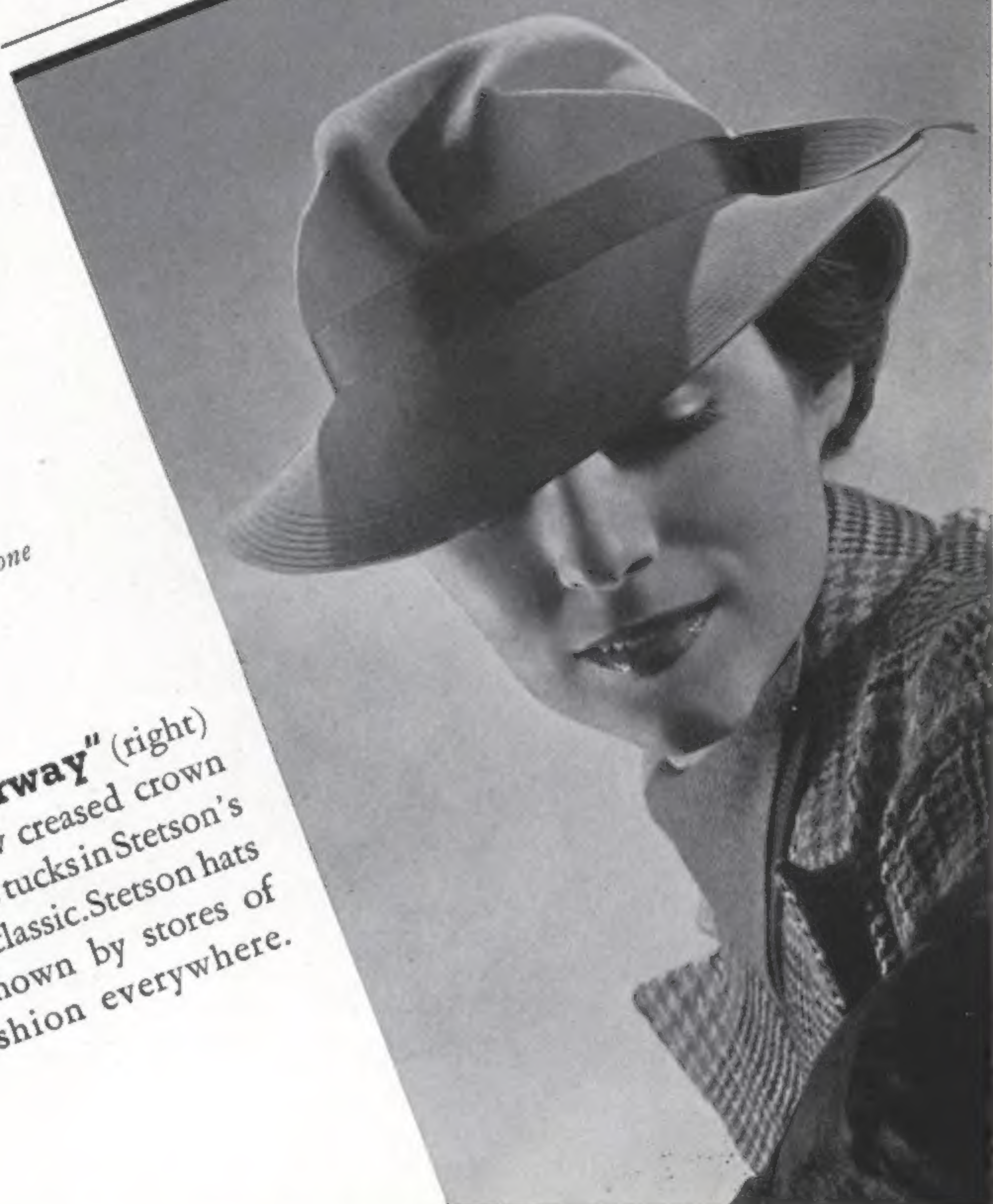
"Clipper" tops an all-star Stetson cast... hat, scarf, bag. Stetson hat with chamois band (glorious colors)... Stetson chamois scarf to match... Stetson hand-bag of the same fine hat felt.

THE NEW STETSONS

"The Derby" (left) steps out with Stetson's new telescope crown and cushion brim... a miraculously soft frame for the face.

Costumes by Mangone

"Fairway" (right) ... new creased crown ... new side tucks in Stetson's newest classic. Stetson hats are shown by stores of fashion everywhere.





***Designed Expressly for
Field's Custom Apparel
by Charles Creed***

Months ago when Charles Creed, the young English couturier, was in America we asked him to design us two spring suits and send them sight unseen—such faith have we in the Creed ability. Pictured is the one of gray Linton tweed with encrusted collar and revers. Wooden buttons. Prune-color jersey blouse. The other, not pictured but equally Charles Creed, has buttons of rhinoceros and giraffe. The original models, \$375. Copies in Linton tweed or imported English flannel, \$175. *Custom Apparel, Fifth Floor.*

MARSHALL FIELD
and Company
CHICAGO

Chevra a sandal with the new smaller toe-opening and a dainty bracelet strap. Looks like a Paris "bottier" model. Combines Longchamps beige suede calf and black patent leather. The pipings are of black lustre kid. You can wear a full size smaller in this flattering, free-fitting last.

Aloha an all marine-blue, cross-strap sandal, combining calf and gabardine in smart proportions. This very chic shoe with its interlacing straps is an example of fine bootmaking, fitting the foot snugly at the front while leaving it airily open. Stunning in gray gabardine and flint-gray calf.

Clyone "sandalized" tie with smartly high, double-peaked tongue. Black gabardine vamp and quarter, black patent heel. Black lustre kid is used for striping and piping, and for the ladder insert, which makes the shoe look smaller and smarter.

Trejour a "safely sandalized" new step-in. Made of the smart gabardine in fashionable marine-blue, piped with blue lustre kid. Note the high peaked tongue. The two sections pretend to button together with tiny pseudobuttons and buttonholes.

Peacock Shoes

YOU WILL FIND MOST
PEACOCK SHOES PRICED
\$8⁷⁵ \$10⁵⁰
AND UP

PEACOCK designers declare an "open" season for smart shoes. Sandals and "sandalized" models will run riot over city streets and country lanes. There's flattering new femininity in footwear. See how Peacock ushers in the airy new phase . . . with open, "air-conditioned", up-in-the-front models shown here. They will make your feet feel cool and comfortable . . . and look engagingly small and young. This is the biggest gabardine season in history and the shoe for the dress is the new idea. Let Peacock help you get that discreet contrast between shoe and costume which is the order of the spring.

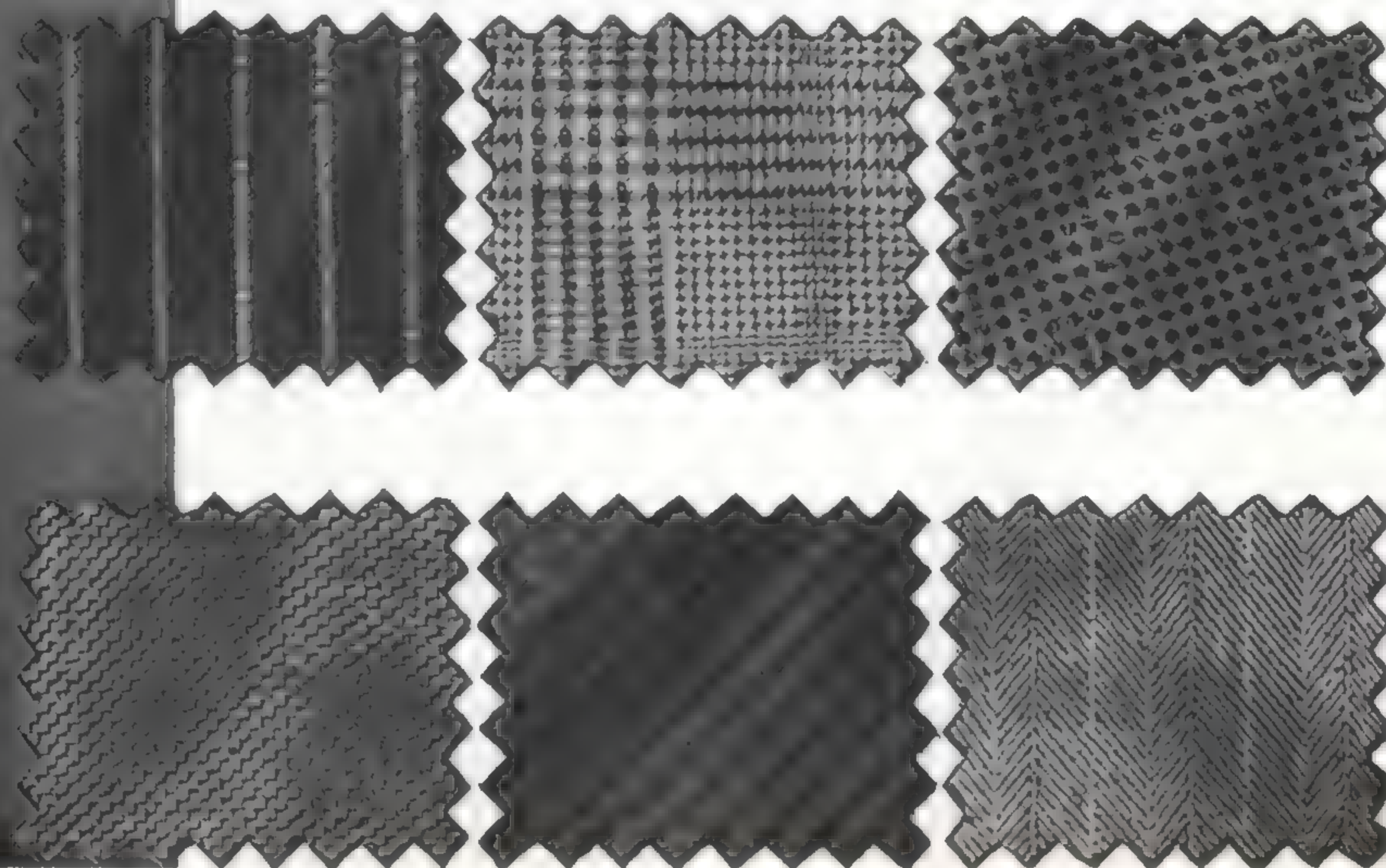
Behold a woman who can face her husband's tailor *squarely!*

Another Macy-first. This time we're first with the new squared silhouette. Our stylists took men's suits apart, studied their secrets, taught women's tailors how to do the "English drape" that smart women have admired, envied on their men for so long.

We offer a woman the same wide choice of suitings that her husband's custom tailor spreads before him. For instance:—this link-button "English drape" model may be had in any of the *thirteen* different fabrics . . . at almost as many prices from 15.93 to 59.95!

Our prices are so low (for cash) that you can have several tailored suits . . . and vary them endlessly with soft, feminine accessories. The lady thumbing through *Esquire*, for instance, can rouse the admiration of her husband's custom tailor . . . but only *she* need know that she paid a mere 27.75 for her gray herringbone. We'll suit you the same way, or in any of the fabrics shown below, at the same low cash price. Suits on the Third Floor at Broadway and 34th Street, in New York.

MACY'S



THE
Smartest
SHOES UNDER
THE SUN

BLAYNE
 (Top)
ALLURE
 (Middle)
FIESTA
 (Below)



THREE GLAMOROUS
SUNSHINE FASHIONS

Three glamorous *sunshine fashions* . . . each authentically six months ahead of its time . . . arrive for the southern winter season. Created by Selby and presented by Burdine's to brighten the steps of lovely ladies during their play-time in Florida! And each has the exclusive Tru-Poise cradle cup heel seat that gently restrains the foot from sliding down the incline formed by high heels . . . bestows on its wearer *true* poise. \$8.75 to \$10.50 and up.

TRU-POISE • A SELBY SHOE

Burdines

MIAMI AND THE BEACH

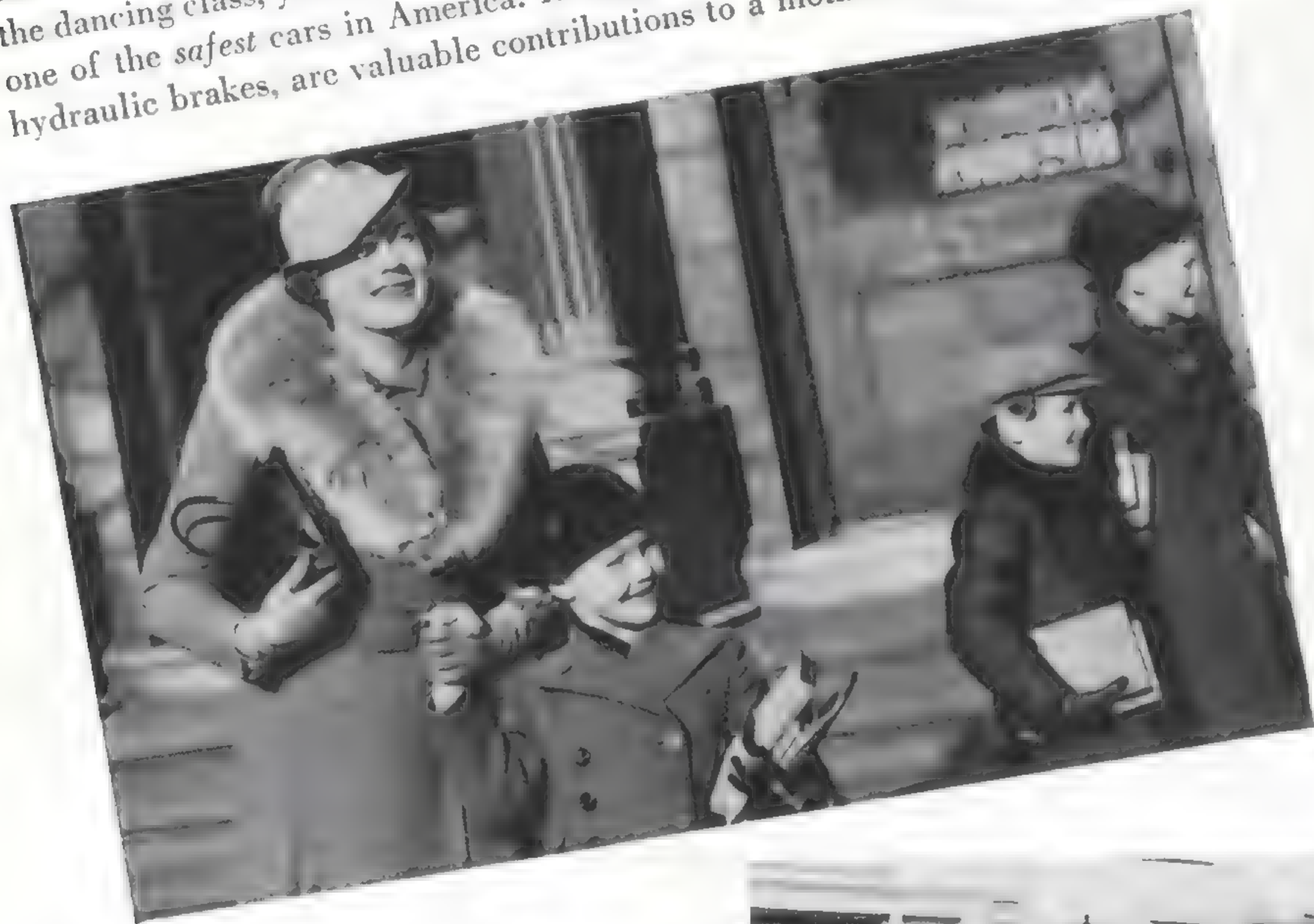
Sunshine Fashions

BRING YOUR TRUNKS — EMPTY

THREE REASONS WHY WOMEN LEAVE HOME



Second, you leave home to "taxi." When you take the children to school, to the dancing class, you'll be serene in the knowledge that the Packard 120 is one of the *safest* cars in America. Its big Packard-built body, its positive hydraulic brakes, are valuable contributions to a mother's peace of mind.



Listen to THE PACKARD HOUR, starring Fred Astaire—NBC Red Network, Coast-to-Coast, Tuesday Night, 9:30 Eastern Standard Time.

PACKARD

PACKARD 120 ★ PACKARD SIX

Let your Packard dealer give you complete price information and tell you the easy terms by which you can own a Packard. Ask for booklet "The Business of Buying and Owning A Motor Car," an invaluable guide in the selection of any car.

ASK THE MAN WHO OWNS ONE

First, you leave home to shop. Certainly one of today's major shopping nuisances is parking—but not if you own a Packard 120. You can park a Packard 120 in spaces you'd say were "impossible." Steering, turning and manoeuvring this spirited car are child's play.



Third, you leave home to keep social engagements. You'll feel prouder—*smarter*—driving a Packard 120 to your country club, your bridge dates. For your car bears the finest name in motoring, and is identified by the traditionally beautiful Packard lines that are, today, the *smartest* in America.



Certainly no car in America is more suited to your personal use than a Packard 120. To prove that, just drive one. See how much easier—and more pleasant—your daily motoring

routine can be in this magnificent car. Your Packard dealer is anxious to loan you one—and to tell you how easy it is to purchase. Illustrated is the Packard 120 Touring Sedan.

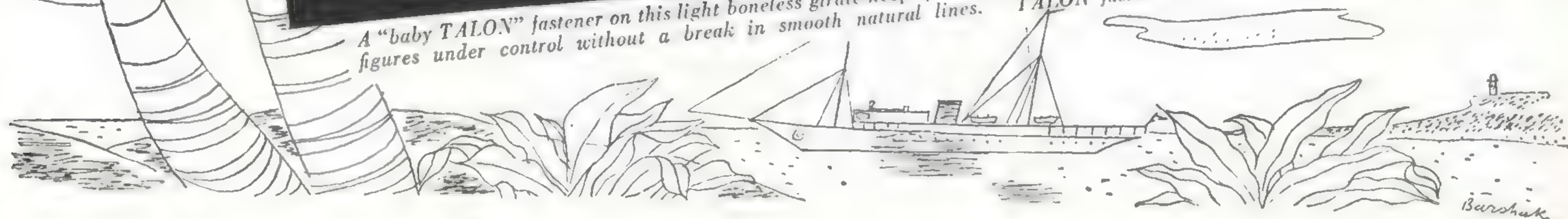
SPRING

Foundation



A "baby TALON" fastener on this light boneless girdle keeps young figures under control without a break in smooth natural lines.

For the average figure: an all-in-one exquisitely fashioned with TALON fastener, a necessity in your spring corset wardrobe.



Forecast



A "baby TALON" fastener in back helps you don this evening all-in-one... reinforced bust and boneless panels give sweeping natural lines.

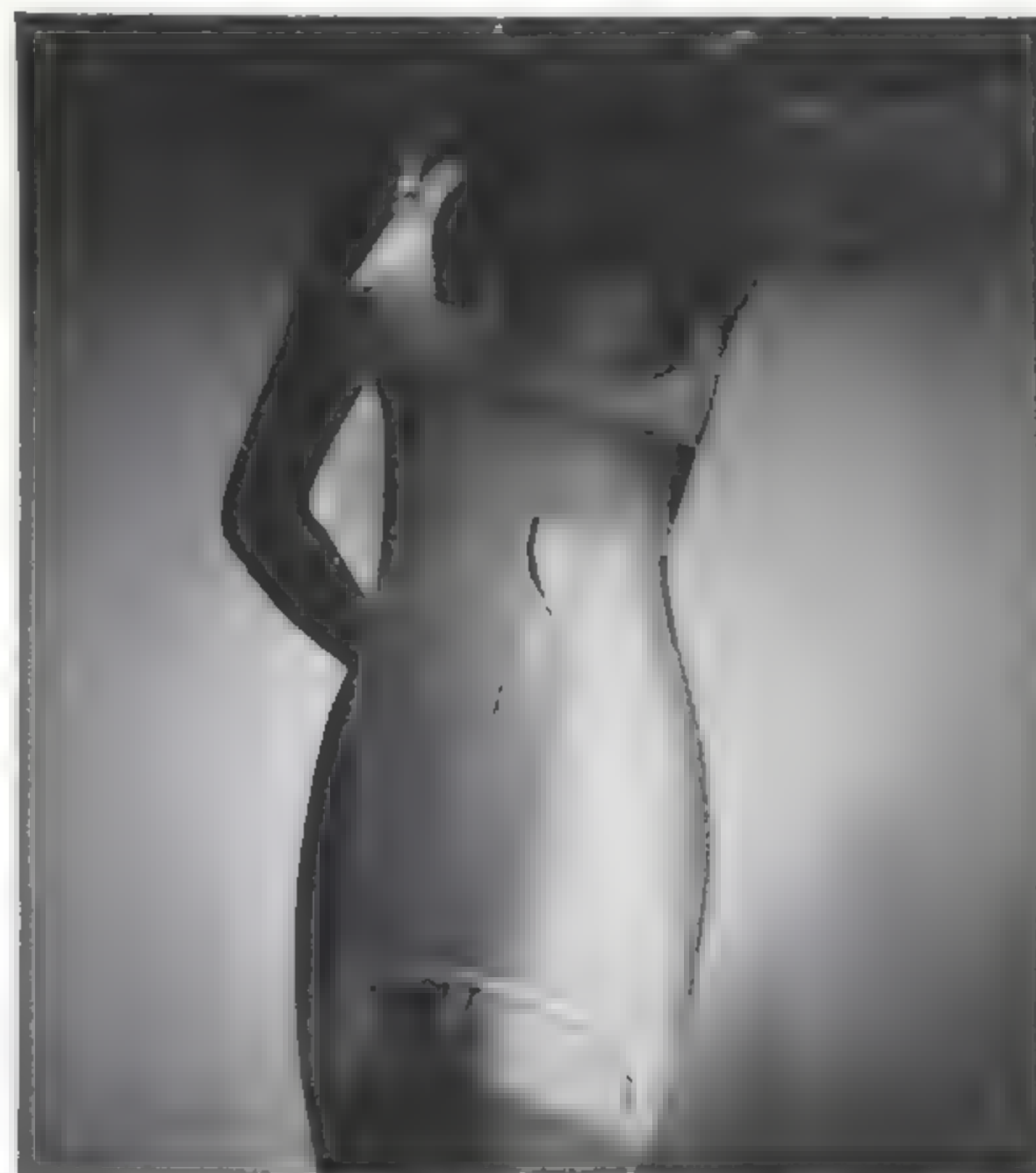
*The "Sunshine Fashions"...featured annually by Burdine's of Miami and Miami Beach, Florida...are notable throughout the country for the pre-view they give of fashions for the coming Spring and Summer.

"Sunshine Fashions"* now show 12 out of 13 foundation garments closed with the Talon
Reg. U. S. Pat. Off.
slide fastener...Here are pictures of 6 of them

Today every woman is conscious of the importance of a smooth, sleek body line. How canny mortals achieved this is shown by these six new garments...every one is fastened with Talon!

You'll marvel at the svelte all-round smoothness of a foundation closed with the Talon slide fastener...you'll love its untrammelled freedom...its convenient operation... Above all you'll adore the minimum of clothes that Talon makes possible...for even on the lightest of undergarments the new Talon closing lies smooth and unobtrusive with just the right amount of restraint.

And...triumph of triumphs...today the Talon slide fastener is found on styles for every figure...for every occasion.



For everyday wear a high, slim-waisted girdle of lustrous satin, boned at abdomen, TALON closure at side.



Talon is the only slide fastener especially designed and constructed to meet the rigid requirements of foundation garments. It locks automatically, launders with complete satisfaction and operates with ease and smoothness. Be sure your Spring foundations are closed with Talon.



This batiste girdle smooths hip bulges and flattens abdomen, TALON fastener provides all over smoothness.



For your most fitted frocks this all-in-one is ready for day or evening use. A TALON fastener assures smooth closure.

HOOKLESS FASTENER COMPANY, MEADVILLE, PENNSYLVANIA

IN NEW YORK CITY

Exclusive with
RUSSEKS FIFTH AVENUE

Abilene, TexasCampbells
Akron, Ohio.....The A. Polsky Co.
Albany, N. Y.Flah & Co.
Allentown, Pa.The Adams Co.
Alton, Ill.Young Dry Goods Co.
Altoona, Pa.Simmonds
Asheville, N. C.Denton & Co.
Atlanta, Ga.Leon Frohsin Shop
Auburn, N. Y.Kalet's
Augusta, Ga.Goldberg's
Augusta, Maine.....D. W. Adams Co.

Baltimore, Md.Bonwit Lennon & Co.
Beaumont, Texas...The Rosenthal D. G. Co.
Birmingham, Ala.Blach's
Boston, Mass.Peter L. Flynn Co.
Brockton, Mass.Storey & Co., Inc.
Buffalo, N. Y.L. L. Berger, Inc.
Burlington, Vt.Abernethy Clarkson Wright Inc.

Camden, Ark.Froug Dept. Store
Charlotte, N. C. ...Brooks of Charlotte, Inc.
Chattanooga, Tenn.Pickett's
Chicago, Ill.Charles A. Stevens & Co.
Chillicothe, OhioNorvell's
Cincinnati, OhioJenny
Clarksburg, W. Va. ...Broida's Incorporated
Cleveland, Ohio.....The Higbee Co.
Columbus, Ga.Kiralffy's
Columbus, Ohio.....Madison's, Inc.
Cumberland, Md.Lazarus, Inc.

Dayton, Ohio ...Towne and Country, Inc.
Decatur, Ill. Stewarts Fields Apparel Section
Denver, Colorado The Denver Dry Goods Co.
Des Moines, Iowa.....Wolf's, Inc.
Detroit, Mich.Walter's, Inc.
Duluth, Minn.Oreck's

Enid, Okla.Herzberg's Dep't Store
Erie, Pa. ...Sardeson Hovland Wareham Co.
Evansville, Ind.Kaiser's

Fairmont, W. Va.The Jones Shops
Freeport, Ill.Hecht's
Fresno, Calif.Bruckner's

Galesburg, Ill.O. T. Johnson Co.
Galveston, TexasMcBride's, Inc.
Gary, Ind.Hudson's, Inc.
Grand Rapids, Mich. ...Paul Steketee & Sons
Great Falls, Mont.Sullivan's, Inc.
Greensboro, N. C.Brownhill's
Greensburg, Pa.Pross Co.

Harrisburg, Pa. The Wm. B. Schleisner Store
Hazleton, Pa.Hymans
Hollywood, Calif. The Broadway Hollywood

Indianapolis, Ind.H. P. Wasson & Co.
Ithaca, N. Y.The Parisian, Inc.

Kansas City, Mo.Harzfeld's
Kewanee, Ill.Kewanee D. G. Co.
Knoxville, Tenn.Miller's

La Crosse, Wis.E. R. Barron Co.
Lafayette, Ind.Loeb & Hene Co.
Lancaster, OhioWiseman's
Lancaster, Pa.Hertzler
Lansing, Mich.The Style Shop
Lawrence, Mass.Bon Marche
Lewiston, Me.Ward Bros.
Lexington, Ky.Denton's
Lima, OhioR. T. Gregg & Co.
Little Rock, Ark. ...The M. M. Cohn Co.
Louisville, Ky.Simmonds
Lowell, Mass.Cherry & Webb Co.

"Fashion

EXCLUSIVE WITH LEADING



Front fullness, superbly handled by Dorville House
in a new short sleeved wool . . . for under coat
chic \$29.75
Umbrella seaming in a new off-the-face hat of toyo
straw . . . definitely Spring, 1937 \$10

Knize inspired this trim three piece suit of "hair
tweed" with its new hipbone length jacket . . . and
wide laped button-down-the-front topcoat. The
skirt contrasts with the jacket and topcoat . \$59.50
Pert . . . young . . . smart . . . a "little boy" cap
of patent leather \$7.50

Registered U. S. Pat. Office, FASHION FIRSTS, INC., 390 FIFTH AVENUE, N. Y.

Firsts

STORES OF AMERICA



Molyneux inspired the galyak trimmed box coat and snug five button jacket of this three piece suit. The skirt is black to match the galyak . . . and the jacket and topcoat in warm contrasting pastels \$65
A Flemish felt . . . such as Reubens might have worn. Bright and pastel colors bound in black . . . \$7.50

Schiaparelli, who loves heavy cording, is the power behind the chic of this light weight wool suit-dress with its sheer wool fringed scarf blouse for undercoat wear. There's "cable cording" edging the revers, pockets and hemline . . . very 1937. \$29.75
A turned-up-at-the-side felt inspired by one of Rembrandt's many portraits of himself. It has a high-riding quill for added chic . . . \$7.50

Write to your local store for the new twelve page "FASHION FIRSTS" Brochure

McKeesport, Pa.Katzman's
Madison, Wis.Simpson's of Madison
Manchester, N. H. . . .Leavitt Store Corp.
Mason City, Ia.Damon's, Inc.
Meadville, Pa.The Crawford Store
Memphis, Tenn.Lowenstein's
Milwaukee, Wis.Bitker-Gerner
Monroe, La.Ruth Shops, Inc.
Morgantown, W. Va. . . .The Jones Shops

Nashville, Tenn. . .Rich, Schwartz & Joseph
Newark, N. J.The Hahne Co.
New Haven, Conn.Moline's
New London, Conn. . .Rockwell & Co., Inc.
Norfolk, Va.The House of Worth

Ogden, Utah.Fred N. Nye Co.
Oklahoma City, Okla.Street's Ready-To-Wear

Parkersburg, W. Va.J. S. Broida
Peekskill, N. Y.Windsor Dress Shoppe
Philadelphia, Pa.Deweese
Pine Bluff, Ark.Froug Dept. Store
Pittsburgh, Pa.Kaufmann's
Pittsfield, Mass.England Bros.
Portland, MaineBeckwith's
Portland, OregonLipman-Wolfe & Co.
Pottsville, Pa.Caster's
Providence, R. I.Cherry & Webb Co.

Raleigh, N. C.Jean's
Reading, Pa.Gilman's
Richmond, Va.Greentree's
Roanoke, Va.Lazarus, Inc.
Rochester, N. Y. Sibley, Lindsay & Curr Co.
Rock Island, Ill.McCabe's Style Shop
Rutland, Vt.The Vogue Shop

Sacramento, Calif.Bon Marche
Saginaw, Mich.Paris Shop, Inc.
St. Louis, Mo.Klein's, Inc.
San Antonio, Texas.Carl's
San Francisco, Calif. . . .Livingston Bros.
San Jose, Calif.Appleton & Co.
Schenectady, N. Y.Lady Lee and Evelyn Shops
Scranton, Pa.Cleland Simpson Co.
Seattle, Wash.Best's Apparel
Sharon, Pa.R. H. Garrick
Sioux Falls, S. D.Mory's
Spartanburg, S. C. . .The Aug. W. Smith Co.
Spokane, Wash.Alexander's
Springfield, Mass.Beverly Shoppe
Stamford, Conn.H. Frankel & Sons
Syracuse, N. Y.Flah & Co.

Terre Haute, Ind. . . .Silver Specialty Shop
Toledo, OhioStein's

Uniontown, Pa.Rosenbaum, Inc.
Utica, N. Y.Frank T. Howard Co.

Vicksburg, Miss.The Style Shop

Washington, D. C. . . .Frank R. Jelleff, Inc.
Waterbury, Conn.Worth's
Waterloo, Ia.Palace Clothiers
Wheeling, W. Va.Stone & Thomas
Wichita, KansasLewin's
Wilkes Barre, Pa. Hollywood Apparel Shop
Williamsport, Pa.Brozman's
Wilmington, Del. . . .Arthur's Apparel Shop
Winston-Salem, N. C. . . .Wm. Robin Co.
Woonsocket, R. I.The Avedon Corp.
Worcester, Mass.Richard Healy Co.

Yonkers, N. Y.The Fashion Shop
York, Pa.Bell's
Youngstown, OhioChas. Livingston & Sons, Inc.

Hamilton, Ont., Canada The T. Eaton Co., Ltd.
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Ottawa, CanadaA. J. Freiman, Ltd.
Toronto, Ont., Canada The T. Eaton Co., Ltd.
Winnipeg, Man., CanadaThe T. Eaton Co., Ltd.

Exquisite Footwear

by Andrew Geller

Andrew Geller creates and presents an array of new spring shoe fashions that cleverly catches the spirit of youthful style-rightness . . . and blends artfully into the scheme of spring's newest and smartest ensembles.



Andrew Geller

exquisite footwear

537 FIFTH AVENUE, NEW YORK

Beauty rides Secure



Bring this glamorous picture up to date and you replace the knight's charger with a new General Motors car . . . You substitute for the security of his armor the new Unisteel Turret Top Body by Fisher . . . Then beauty rides secure at its 1937 best! . . . For now Fisher *glorifies* the steel body with conspicuous new luxury and comfort, as well as with greater safety . . . The whole beautiful structure is *fused into one integrally solid steel unit* — with all its steel panels insulated against heat, cold and noise . . . You relax, at ease in mind and body, crowded no more by your fellow passengers. You ride as you never rode before — in the new Unisteel Turret Top Body by Fisher — available *only* on General Motors cars.



SECURE IN THEIR SMARTNESS, the strikingly handsome new La Salles provide their fortunate owners with all that extra ride-easy roominess and luxury which distinguish the Unisteel Body as decidedly as do its Fisher No Draft Ventilation and silent, weave-proof, shock-proof solidity.



THE UNISTEEL TURRET TOP BODY BY

ON GENERAL MOTORS CARS ONLY: CHEVROLET • PONTIAC • OLDSMOBILE • BUICK*

*On the most popular models

fisher
LA SALLE • CADILLAC*

Archer presents Sheerness to accompany the thrilling smartness of the new spring fashions. Here is hosiery of incredibly gossamer, yet remarkably strong chiffon, shaded in many gay and unexpected colors and tailored to fit snugly. Important stores carry Archer hosiery, pleasantly priced for lovely women



ARCHER HOSIERY MILLS, COLUMBUS, GEORGIA

Archer
Hosiery



Forstmann's Nubeige in one of the charming new costume suits now being featured by leading shops.

The Spring suit, so indispensable in today's scheme of living, steps out this season in many striking versions. You will see both tailored and soft suits, and many variations of the important and flattering costume suit, as illustrated above. In this mode of luxurious simplicity, the superiority of

Forstmann Woolens . . . in texture, color, tailoring qualities and lasting beauty . . . is strikingly emphasized. Ask for Forstmann Woolens at all good stores . . . in costumes and by the yard. Forstmann Woolen Company, Passaic, New Jersey. *Sales Office:* Empire State Building, New York City.

Forstmann Woolens

YOU'RE BOTH ON YOUR TOES
FIVE MILES A DAY!



You . . . who probably complain that you can't get any exercise . . . do you really know how far you walk? "Just around the house" averages 7 miles a day. A business woman in her office does 5 miles a day! You walk as much as a dancer clocks-up in a strenuous dance-routine, and your stockings have to take it! Berkshire's beautiful crepes called BERKTWIST are blessed with extra strength. The twist of the silk is secret and patented; makes the strand smaller . . . the texture daintier . . . the fabric sturdier. Swing into *action-sockings* today. The prices are just what you usually pay for good stockings. Berkshire Knitting Mills, Reading, Pa.

Eleanore Whitney

Paramount's "tapping" star, in a swirl of chiffon by Travis Banton. Watch for her newest film, "Clarence."

Berk twist
STOCKINGS
"SHEERS WITH STRENGTH"

Mode of the Moment

in CELANESE*



*Reg. U. S. Pat. Off.

All set for Spring...in three gay, young fashions of Crepe Ropacca, containing Celanese yarn **\$22⁷⁵**

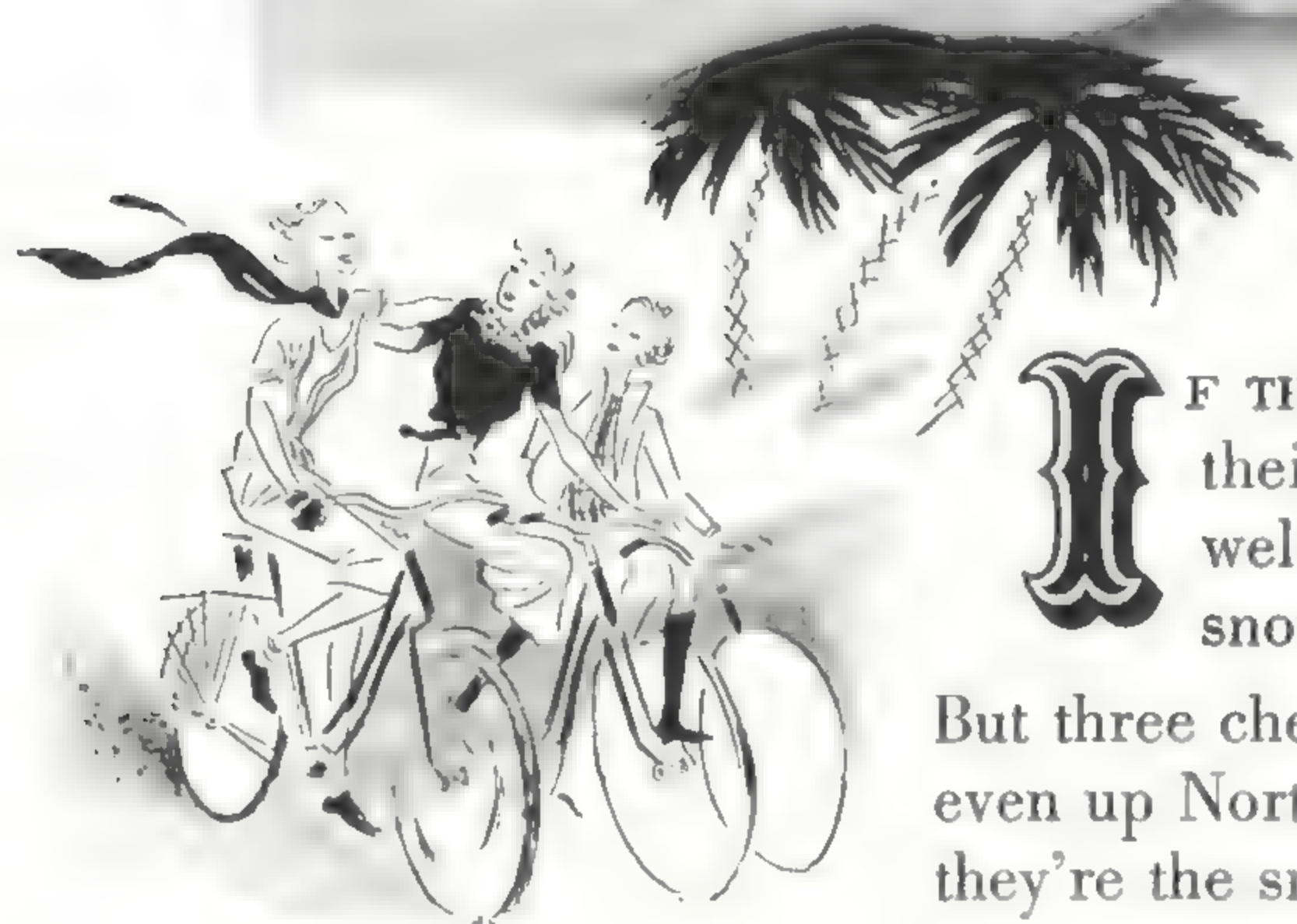
Exclusive with FRANKLIN SIMON'S, NEW YORK CITY and GREENWICH . . . also at the following stores:

Akron, O. C. H. Yeager Co.	Dallas, Texas Wendel's	Hagerstown, Md. Leiter Bros.	Oklahoma City Street's	San Antonio, Texas Carl's
Altoona, Pa. William F. Gable	Dayton, O. Field's	Hartford Sage, Allen & Co.	Orlando, Fla. Dickson-Ives Co.	San Francisco The Emporium
Atlanta, Ga. Regenstein's	Decatur, Ill. Hecht's	Houston, Texas Smart Shop	Palo Alto, Cal. Joseph Magnin Co.	Scranton Cleland & Simpson
Augusta, Me. D. W. Adams	Denver Joslin D. G. Co.	Lancaster, Pa. Watt & Shand	Philadelphia Bonwit Teller Co.	Seattle MacDougall & Southwick
Binghamton, Fowler, Dick, Walker	Detroit Crowley, Milner & Co.	Little Rock, Ark. M. M. Cohn	Pittsburgh Meyer Jonassen	Sherman, Texas Marks Bros.
Birmingham Odum Bowers, White	Duluth, Minn. Oreck's	Los Angeles The May Co.	Portland, Me. Thos. Smiley	Springfield, Mass. Gimbel's
Brooklyn, N. Y. Martin's	Elgin, Ill. Joseph Spiess Co.	Mankato, Minn. Geo. E. Brett Co.	Portland, Ore. Meier & Frank	St. Louis Stix, Baer & Fuller
Buffalo Oppenheim-Collins	El Paso The White House	Memphis John Gerber Co.	Providence Callender, McAuslan	Steuernville The Hub
Burlington, Vt. The Fashion	Evanston, Ill. Edgar A. Stevens	Meridian, Miss. Marks-Rothenberg	& Troup Co.	Stockton, Cal. The Wonder, Inc.
Chicago, Ill. The Komiss Co.	Flint, Mich. The Vogue	Milwaukee, Wisc. Stuart's	Quincy Halbach, Schroeder Co.	Tallahassee, Fla. The Vogue, Inc.
Cincinnati, O. McAlpin Co.	Fort Wayne, Ind. The Paris	Mobile L. Hammel D. G. Co.	Raleigh, N. C. Boylan-Pearce	Terre Haute Jame-Wolf Co.
Cleveland, O. The May Co.	Gary, Ind. Hudson, Inc.	Monroe Bella Scherck Davidson	Reading, Pa. Gilman's	Trenton, N. J. Lillian Charm Inc.
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Columbus, O. Dunn Taft Co.	Greensboro, N.C. Ellis-Stone Co.	New Haven Edward Malley	Rockford, Ill. Owens, Inc.	Wichita Lewin's Fashion Shop
Cumberland, Md. Lazarus	Greenville, Miss. Nelms & Blum	Norfolk, Va. Worth's, Inc.	Salisbury, N. C. Purcell's	. . . and at 200 other smart stores

FOR NAME OF NEAREST STORE FEATURING THESE STYLES, WRITE "MODE OF THE MOMENT," 525 SEVENTH AVENUE, NEW YORK CITY

Flashes from the South

LUXABLES GOING STRONG STOP WILL CARRY THROUGH
FOR MIDSUMMER STOP PICTURES FOLLOW AIR MAIL ...



IF THESE PICTURES don't stir the nomad in you with their glimpses of sea and hot sand and sunlight—well, all right, you *deserve* to plow through the snow and sleet in your mink coat, so there!

But three cheers and a whoop for the summer that's coming, even up North, when we all can wear *Luxables*! Down South they're the smash hit of the season. All sorts of new fabrics—cottons and linens of heavy nubby textures. Colors so deep and so odd and so gay that they'll glamour even the busiest of business girls.

Of course, these new fashions are thrifty—didn't we say they *Lux*? Smart stores and smart girls swear by Lux. It's quick and it's safe. There's no harmful alkali to hurt colors or fabrics—and no cake-soap rubbing. Safe in water, safe in Lux!



On a Florida court, Miss Marie Peters swings a mean racket in a button-up-the-back frock of raspberry linen with navy-and-white accent on belt. This is one of the many new Luxables that are taking the place of ordinary wash dresses for active sports. From Saks Fifth Avenue, who themselves swear by Lux!

About to set sail—The nautical ladies above are Miss Sally Smith in shorts of natural homespun linen with plaid shirt, and Mrs. James Yonge in snow-white twill. Both these young women claim that Lux is their anchor to windward for these smart togs from Bendel's (the smartest shops, you know, advise their customers to specify Lux).

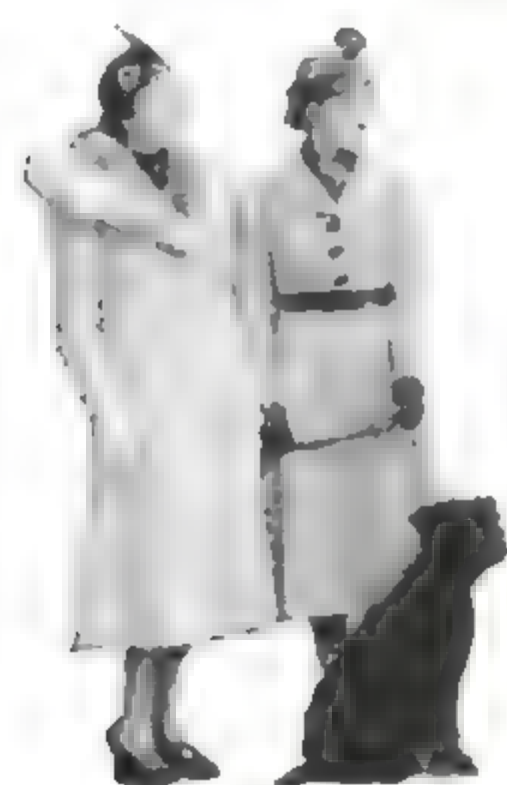
Miss Virginia Smathers wears Bendel's beach ensemble of sailboat print. Very wisely, she says: "The new beach things need Lux care just as much as other things. I insist on Lux for mine to save the colors."

On a Miami Beach Club pier—
(left) Miss Jo Ann Walk in a white organdy embroidered in blue and white from Bergdorf Goodman. Looks more fragile than it is. With Lux it's good for a whole season's enchantment! Miss Walk says the filmiest evening things stay new-looking when cared for with Lux.

En route—Miss Elizabeth Brandt *(right)* in a pinky beige homespun from Mrs. Franklin. (And a Luxable sweater.) "For wools and knits safe in water alone, we advise Lux," they say at Mrs. Franklin's.

Deck sports simply scream for Luxables. Miss Judith McCarthy is down on her knees in Bonwit Teller's white-with-blue-striped knit, while Miss Rosemary O'Farrell wears a herringbone tweed linen from Hattie Carnegie. (The Ready-to-Wear Salon.) Both of these shops advise Lux for cleansing washables. And these cruising ladies? They agree with a hearty "Ayel!"

LUX
 For silks
 For wools
 For blankets
 For everything



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Chicago, MANDEL BROTHERS. . . . Boston, JORDAN MARSH CO. . . .
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*"Didn't I tell you, Mother, Le Gant
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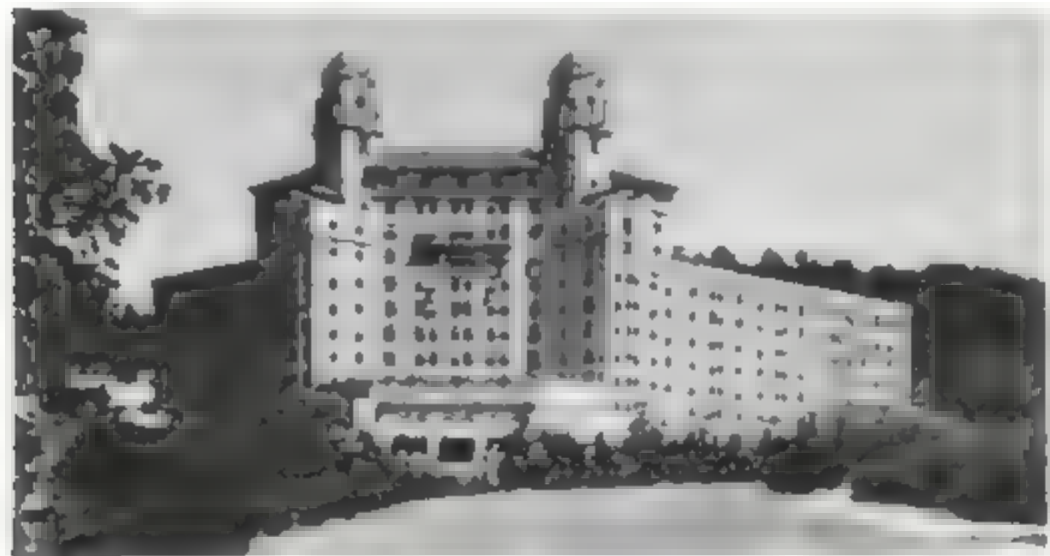
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Travelog

A DIRECTORY OF FINE HOTELS & RESORTS

TUCSON PRESENTS LA FIESTA. The spirit of the Old West prevails again at Tucson, Arizona, during La Fiesta de los Vaqueros, to be held February 19-22. This colourful pageant presents an Indian day celebration in which the Arizona tribes display their arts and crafts, their sports and ceremonial dances. There are three days of rodeo events in which the champion cowboys of the western ranges compete for cash prizes in daring contests of bronco riding, team tying, calf roping, bulldogging, steer riding, and wild horse racing.

ST. PETERSBURG ENTERTAINS. St. Petersburg, on Florida's West Coast, holds forth a program of sporting events for the month of February. On February 8 the Gulf Coast Open Golf Tournament takes place at the Lakewood Golf Club. Closely following, on February 9 and 10 is the West Coast Men's Tournament at the Pasadena Golf Club. The National Winter Lawn Bowling Tournament is to be held at St. Petersburg on February 15.

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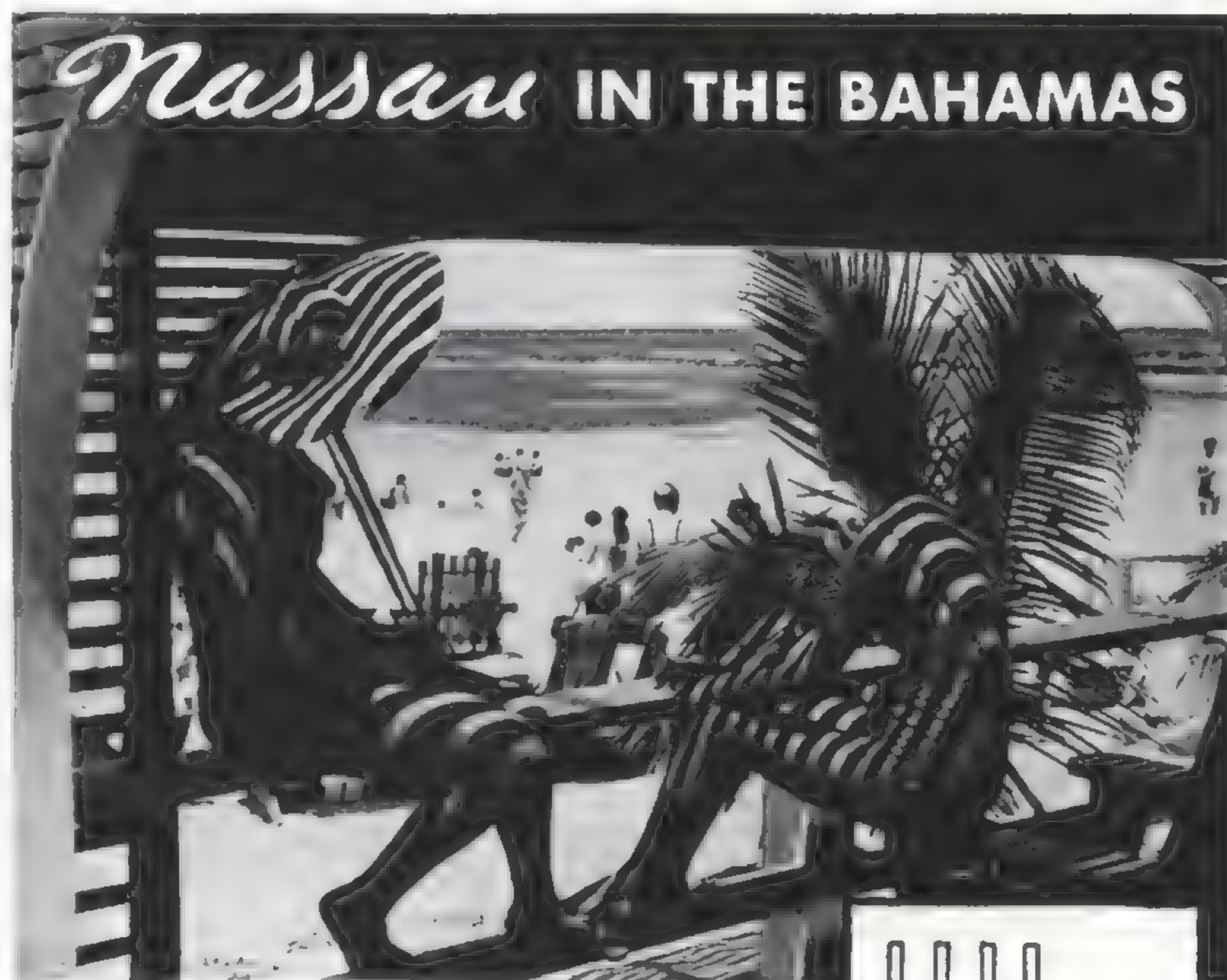
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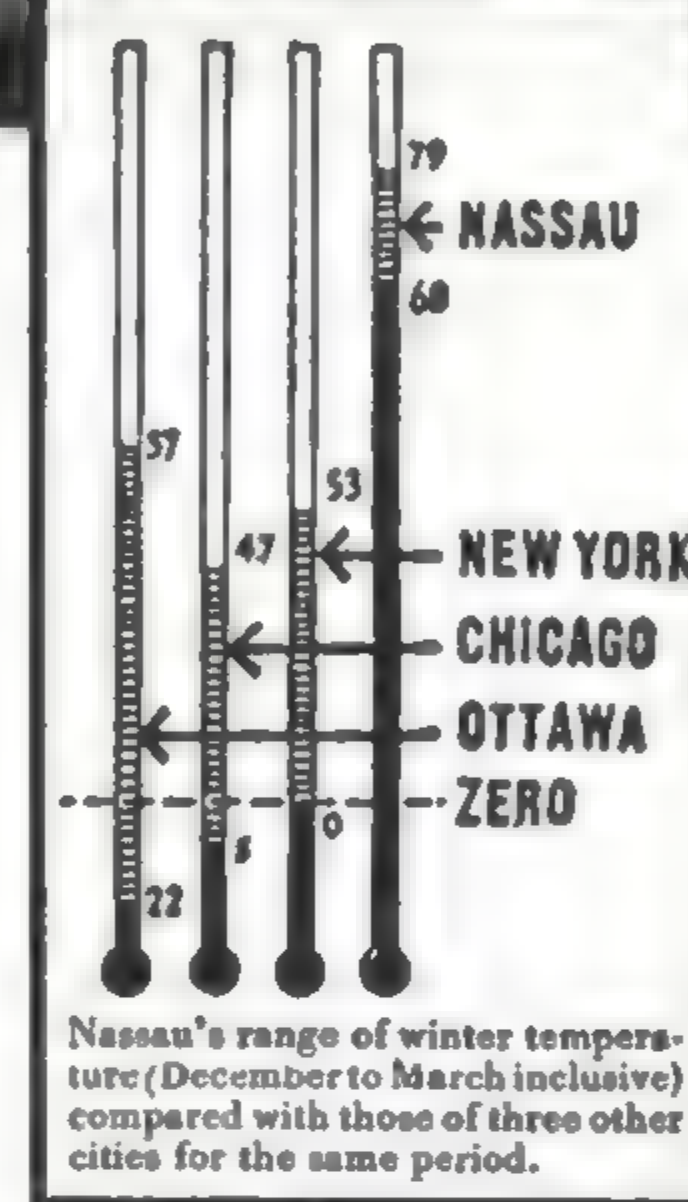


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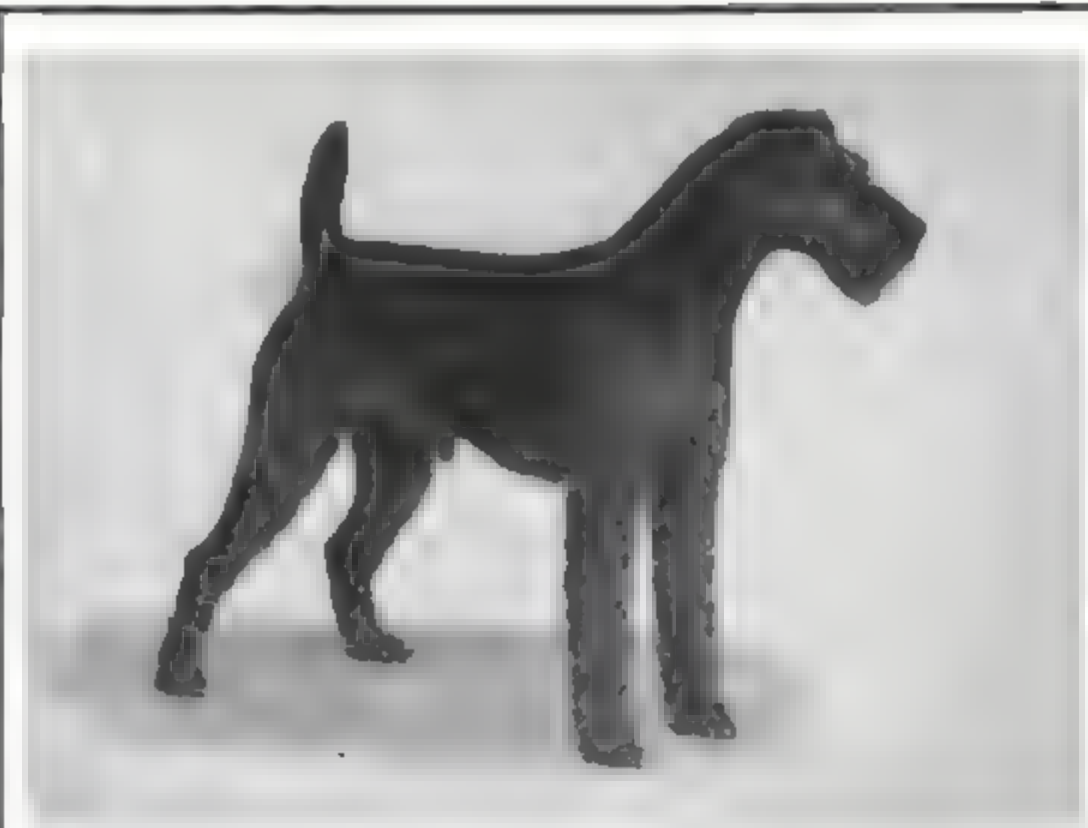
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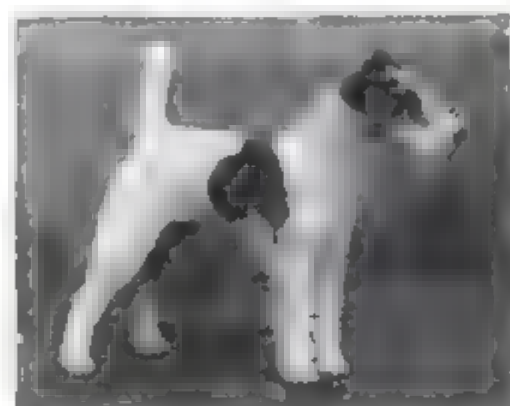
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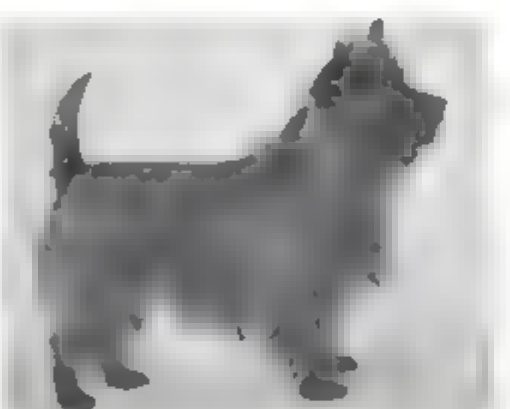
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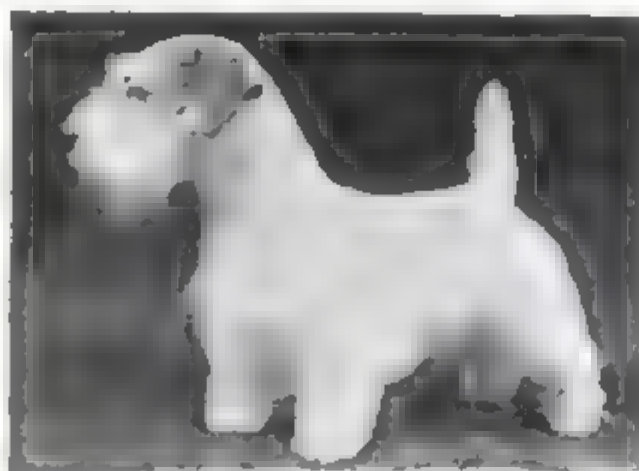


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Ch. Miss Riptide of Maccrystal, with the powerful jaw so much to be desired in the Welsh Terrier. Maccrystal Kennels

Prince of Wales

SO MUCH has been said—and more written—about the dogs of Britain, about their capabilities and the excellence of their breeding, that the mere mention of Wales and a Terrier from that tight little peninsula of otters and badgers is sufficient to convince one of a dog's superiority. For the British have an inimitable way of seeking utility in their dogs without sacrificing anything to type and conformation.

And the Welsh Terrier is no exception to this rule. He was the old black-and-tan wire-haired Terrier back when the value of a dog was judged on the number of his kill, and not on the length of his skull or the colour of his eyes. Rigorous training and the exacting and often exciting science of breeding and cross-breeding, in which the British excel, have evolved the grand, gay dog we have today—a dog with a perfect stance and a poise so characteristic of the Terrier breeds and so well exemplified in the Welsh Terrier.

If, when you see him prancing down the street, you dare so much as to think in your uninformed mind, "Oh, look at the little Airedale!"—you'd better hope his attention is concen-



Ch. Gyp O'r Lyn of Maccrystal, a fine example of a female Welsh, showing the unmistakable expression of the Welsh. Maccrystal Kennels

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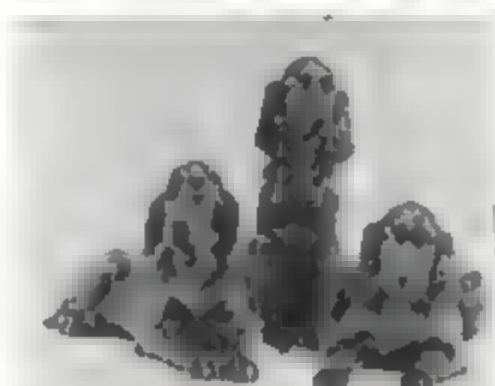
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OF VOGUE



A wonderful Terrier, a good sport, and a most devoted friend describes Ch. Aman Ambition of Ilalecyon. He is owned by Mrs. Edward T. Clark

trated elsewhere. For the Welsh Terrier is a Welsh Terrier, and no mistake could be greater than to imagine him anything else.

It's true he looks more or less like a pocket edition of his big cousin—twenty pounds to the Airedale's forty—but the Welsh Terrier Club, first showing him back in 1886, was ready to fight to the death for its assertion that he was native to the Principality—and this has never been successfully controverted. He has a Celtic buoyancy of disposition, and, when he struck these shores, he at once made a place for himself in the mind of people who don't judge a dog by his inches, but by his brains, his bravery, his inherent type, and his workmanlike beauty of line.

To most of us—those who count themselves among the millions who love dogs without a very definite knowledge and understanding of the background and history of the hundred-odd recognized breeds—the qualities of friendliness and adaptability are of paramount importance. In the Welsh Terrier, you'll find a bright, smart companion, one whose affection and esteem for his master strengthen with association. He may possess a "wee bit of Welsh winsomeness," but he's never temperamental, loves (Continued on page 28)



Int. Ch. Galen Maltose of Marlu, a dog that has made a great record in the show-rings of England and America. Marlu Farm Kennels

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Ch. Martin of the Hollow
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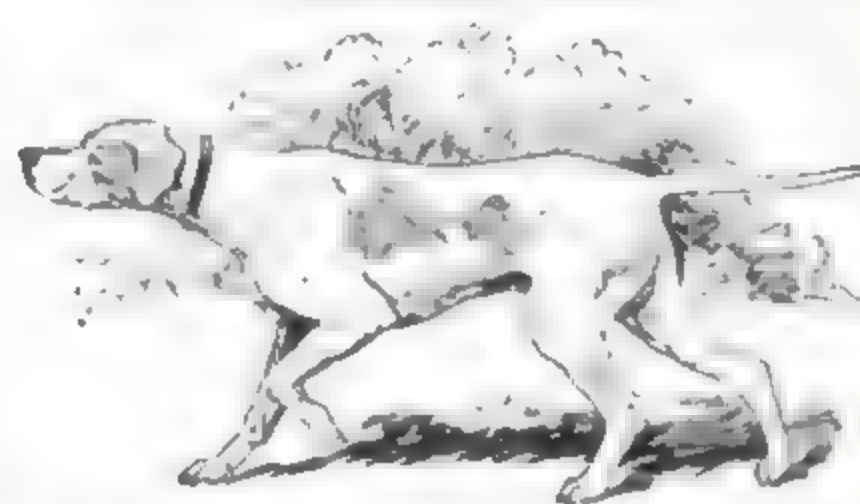


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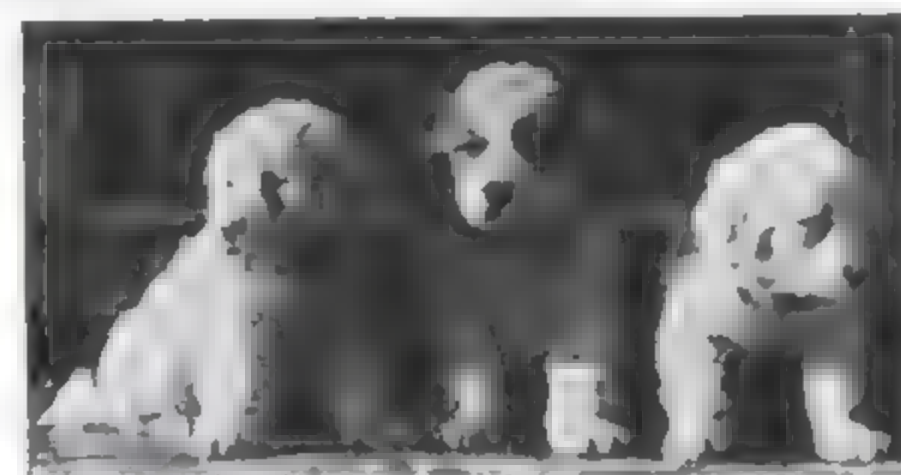


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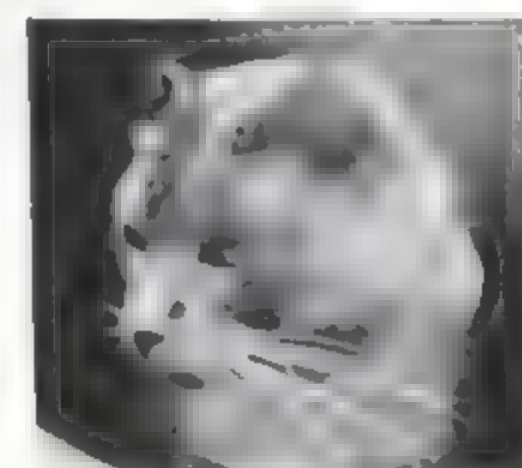


Seal Point Siamese

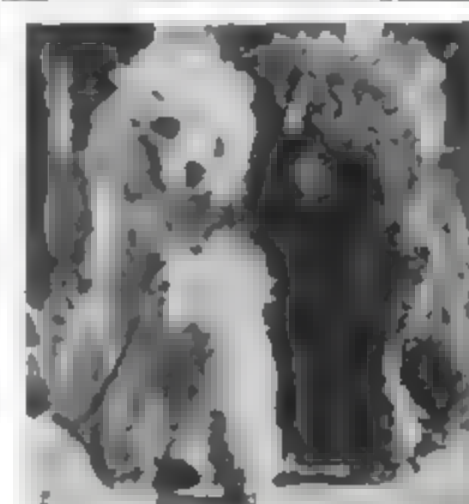
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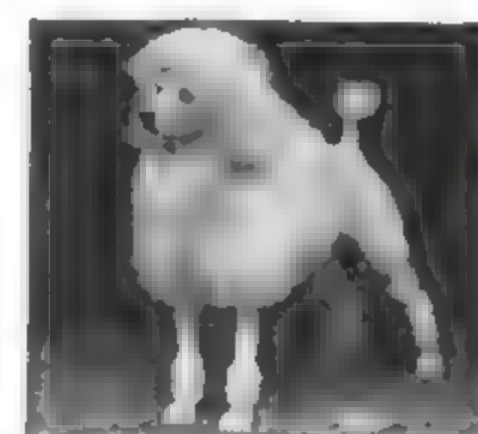
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THE DOG MODE OF VOGUE



One of the greatest Welsh Terriers ever to grace a show-ring in America is Ch. Halcyon Playboy, who is owned by the Halcyon Kennels

Prince of Wales

(Continued from page 27) romping with the children, and, for compactness and beauty of line, there are few his equal.

This staunch little gentleman stands up at Bench Shows clad in black-and-tan or black-grizzle-and-tan—but, if the black slips down below his hocks, he's disqualified. His coat is wiry, hard, very close, and abundant, to suit all weathers. His head is longish, showing a flat skull, a powerful, clean-cut jaw, a bit more masculine than a Foxterrier's, and his nose must be black.

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If you wish to purchase a Welsh Terrier, write to any of the kennels advertised in these sections. Any further information you may want on this or any of the other recognized breeds will be gladly sent to you. Just write to The Dog Mode of Vogue, Graybar Building, 420 Lexington Avenue, New York City. Your inquiry will have, as always, our best attention.

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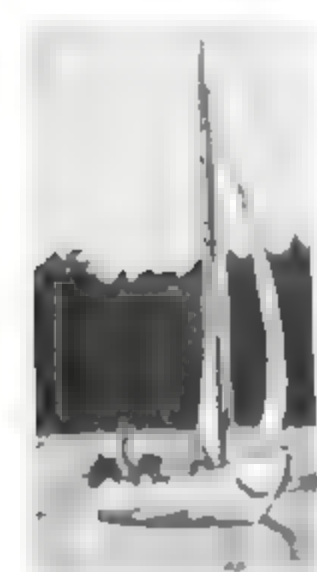
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19. WHAT SHADE NAIL POLISH? Revlon comes to the rescue, answering this baffling question with a new "Nail Polish Harmonizing Chart." Realizing that nail enamel should harmonize with costume colours, Revlon has made a chart showing what shades of polish to wear with each costume colour. In addition Revlon has a complete range of actual Revlon nail enamel shades to facilitate your selection of polishes. Both the chart and the colour card will be sent to you free, on request. REVLOK NAIL ENAMEL CORPORATION.

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(As the supply of many of these booklets is limited, we can not guarantee to fill inquiries received later than two months after appearance of the announcement.)

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28. "THE CORSET THAT'S DIFFERENT" is Warner Brothers' new booklet that describes the "Half-Size" Le Gant corset and many other Le Gant designs. You may receive a copy of this booklet free. THE WARNER BROTHERS COMPANY.

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33. "BERMUDA—THE ISLES OF REST" is an attractive booklet that gives you an outline of the history of the Bermudas, a description of the climate, and a very helpful map of the Bermuda Isles. What clothes you'll need, and information on hotels are also included. One of these little booklets will be sent to you free. BERMUDA TRADE DEVELOPMENT BOARD.

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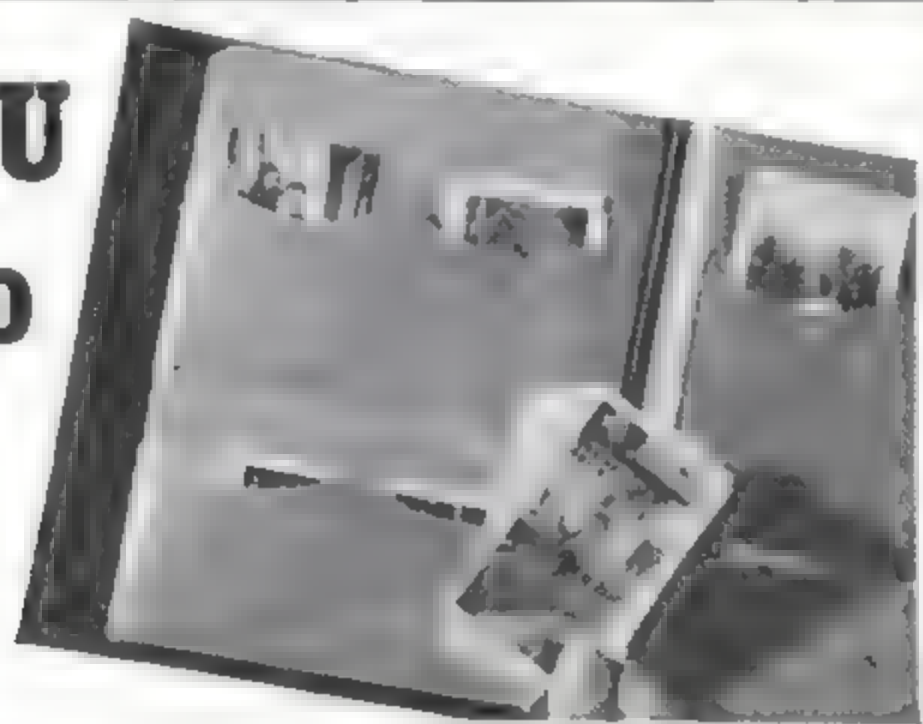
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Down to earth



The Museum of Modern Art has given up the Fantastic and Surrealistic this month, and gone in for very practical arts. An exhibition of Modern English Architecture will open to the public Wednesday, February 10. Two floors of the building will be devoted to it. England during the past few years has taken its place as one of the most active centres of modern architecture. The show will review a great variety of architectural problems including a series of zoo buildings.

Another floor of the Museum will be devoted to posters by Edward McKnight Kauffer. Although a Californian artist, he has dominated modern English poster design for many years. This will be his first one-man show in his own country.

Another one of the Museum galleries will be devoted to an exhibition of rugs made from original designs by the following artists: Ruth Reeves, Donald Desky, Gilbert Rohde, Marguerite Zorach, Hilaire Hiler, Yasuo Kuniyoshi, Henry Varnum Poor, Ernest Fiene, Walter Teague, Morris Kantor, Florence Decker. The rugs will be hand-made by the Crawford Shops, which is under the auspices of the Association for Improving the Condition of the Poor. Each design will be limited to an edition of ten rugs. The Museum will exhibit each of the designs with the first rug made from it. The idea of having the rugs made by the Crawford Shops from designs submitted by well-known artists originated with Mrs. Barklie McKee Henry, daughter of Mrs. Harry Payne Whitney.

Their Film Library announces that, through the courtesy of the American Museum of Natural History, it has obtained the use of that Museum's auditorium—Seventy-Seventh Street between Columbus Avenue and Central Park West. On alternate Sunday evenings, they intend to show its new series of foreign film programs, "The Film in Germany and in France."

Dog stars

On February 10, 11, and 12, Madison Square Garden will be the scene of the sixty-first annual dog-show of the Westminster Kennel Club, side-tracking boxers, wrestlers, cow-punchers, and gentlemen of the ski. Last year, two thousand, nine hundred, and twenty dogs in eighty-five breeds were shown, and, this year, the Club expects even more, so surely that they have enlarged the accommodations for the contestants. News commentators have a marvelous chance to work in the annual

crack about the country going to the dogs.

Whether the owners are looking for cold cash prizes or the paths of glory, their opportunities are practically unlimited. The Kennel Club puts up a substantial sum to cover the class prizes, and whole-souled dog-fanciers add special awards. Beside, there's the Club's own sterling silver trophy, a nice thing for the mantelpiece, and seven perpetual trophies. A good dog can keep himself in hamburger for some time.

Six or more dogs have to be entered in each class in order to get the full value in prizes; if fewer dogs are entered, the ante is cut. All in all, there are more than one thousand separate competitions, so if you are really ardent about this business of dogs and dog-shows, come early and bring your pup-tents.

All the recognized breeds in America get a crack at the spoils, including several new breeds added to the official roster in 1936. Among the newly elect are the Norwich Terrier, a little black-and-tan dog with a wiry coat, a head like a fox, and a net weight of about twelve pounds; the Staffordshire Terrier, like a minimized Bullterrier; the Affenpinscher, a monkey-faced toy for people who like their dogs sample-sized; and the Puli, a less cumbersome version of the Old English Sheepdog.

On Lincoln's Birthday, the closing day of the show, there's an added attraction—a Hound Show. This is pretty exclusive, since you can't get into it unless you're a master of a pack recognized by the Masters of Foxhounds Association or belong to the National Beagle Club. Competition is by invitation only, and, unless the sponsoring societies smile on you, you have to watch from the stands. Cash and trophies will be awarded throughout, to Beagles, Bassethounds, and Harriers; to standard American, English, and cross-bred Foxhounds. On Friday evening, the winning pack will be selected, from pack classes representing all the hound breeds.

On the heels of this event is the wind-up—a horn-blowing contest open to huntsmen and whippers-in of recognized packs. This ought to be good. All contestants will be resplendent in full livery and will give signals on the regulation hunting-horns. What with more than two thousand, nine hundred, and twenty dogs and all this view-hallooing, the sound-effects alone should be worth the price of admission.

Photographer's files

Forty years behind the camera is the record of Arnold Genthe, and in that time he has bagged bigger game than all the Barnums and Ringlings put together. Eleonora Duse, for instance. Julia Marlowe. Edna St. Vincent Millay. Malvina

the town

Hoffman. Kathleen Norris. Women who have written history, and women who have made it.

Recently, his collection of photographs of famous women was on exhibition at the Hotel Beekman Towers. And now, in February, the show will go on elsewhere. Whether you regard such photographs as documents or as works of art, or simply approach them with feminine curiosity, they'll give you something to talk about over cocktails for months to come. There you can see how Katharine Cornell looked in 1921, Ruth Chatterton twenty years ago, Maxine Elliott and Julia Marlowe in 1900 and 1930. You can wonder over the mysterious head of Isadora Duncan, which she calls "the picture of my very soul."

Thanks to the exhibition and Genthe's recent *Autobiography*, many people have seen the first published picture of Greta Garbo, the Swedish Enigma, the Scandinavian Sphinx, the all-time high in Women of Mystery. Perhaps you've seen it yourself and been puzzled at its insistent tapping at memory.

It is, after all, not surprising. Back in the fulsome year 1925, when Greta Garbo was known only to movie producers—at that as the string attached to the services of Maurice Stiller—a full-page picture of Garbo appeared in *Vanity Fair*. Frank Crowninshield was editor, and, while he had never heard of Greta Garbo, he thought the picture that Genthe brought him had something, and—even as Columbus—took a chance. To-day, everything, from public opinion to actual statistics, proves his telescopic foresight. And fewer people know who said "Give me liberty or give me death" than know the origin of "Aye tank Aye go home now."

Voodooings



The "Yanyego Voodoo" band and dancers, who appear nightly at the Café Bali in East Fifty-Fourth Street, put on as exciting a show of Caribbean mumbo-jumbo and weird drum-whacking as you will ever tremble at. It is their debut up-town, and, if you missed them in their Greenwich Village haunts during the past year, or at Elsa Maxwell's party at the Waldorf in December, you'd better make the Bali your next after-theatre date. In their white duck pants and red bandannas, the five Cuban Negroes in the "Voodoo" band play an unholy accompaniment to the lithe and ritualistic movements of the two dancers, and the result is bush-drama at its sweatiest and most sincere. It leaves your nerves shredded, flapping in a tempest of native rhythm.

The Bali is owned and managed by Jim Moriarty, not only a popular proprietor in New York's night-time

world, but one of the most versatile amateur sportsmen who ever came to this country from the Emerald Isle. He has made his restaurant a most attractive place to dine and dance, under a sort of straw-thatched ceiling, and surrounded by a procession of Balinese dancing maidens on the walls.

Before the "Voodoo" business begins, there is a little floor-show playlet called "Park Avenue to Reno," but it isn't quite so daring as it seemed to us banal. There is also some first-rate tap-dancing, an amazing dance stunt on stilts, a snatch or two of blues-singing, and a very convincing act by a female impersonator called Le Sieur. But all of these specialties, no matter how neatly they may suit your fancy, turn a little commonplace when the "Voodoo" spirits commence their ooming and rapping and muttering and wriggling.

Winter sport

Indoor polo at Squadrons A and C is now the crack way to spend Saturday night in town. The competing teams in the League are the hardest-hitting, best-mounted, indoor polo teams in the entire Metropolitan area, and any game you're fashionable enough to see will be as much a session of top-notch sport as it will be an hour of exciting entertainment.

Two games are played every Saturday night in both the Squadron A and Squadron C Armories. The former is located at Madison Avenue and Ninety-Fourth Street; the latter, at 1579 Bedford Avenue, Brooklyn.

For the rest of the season, the schedule is as follows:

Saturday, February 6: Squadron A, Winged Foot vs. First Division, and Winmont Farms vs. New York Athletic Club. Squadron C, 112th Field Artillery vs. Squadron C.

Saturday, February 13: Squadron A, Squadron A vs. Squadron C, and Winmont Farms vs. Winged Foot. Squadron C, First Division vs. Governor's Island, and New York Athletic Club vs. Gypsy.

Saturday, February 20: Squadron A, Squadron A vs. First Division, and New York Athletic Club vs. Winged Foot. Squadron C, 112th Field Artillery vs. Gypsy, and Winmont Farms vs. Governor's Island.

Saturday, February 27: Squadron A, Gypsy vs. Winged Foot, and Squadron A vs. New York Athletic Club. Squadron C, 112th Field Artillery vs. First Division, and Squadron C vs. Governor's Island.

Without confusion



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VOGUE COVERS THE TOWN

(Continued from page 35) —from the corner of Fifth Avenue and Fifty-Fifth Street—the new buildings, the new ideas springing up all about, yet it has retained the tradition of that other era. Luncheon or dinner in the Renaissance Room of the Gotham shouldn't be hurried. No one hurries, no one clatters. You somehow can't hurry there. You just sit hypnotized by the restfulness of it all, by the quiet strains of a Strauss waltz as George Borck plays it. The food, of course, is excellent, as it always has been. They'll serve you, moreover, a vegetable luncheon with poached eggs with the same grace as their most elaborate dishes.

Then there's the little Alpine Grill down-stairs, a perfect spot for supper after the theatre. It's decorated not too hilariously with bright murals and snow scenes, and they serve the most unforgettable cheese-cake in town. Which is a big thing to us.

son Hotel, which, if you're like lots of East-siders, probably means just another Broadway hotel to you.

Well, we happened to have luncheon at the Edison. And the result was a pleasant surprise. The Edison served one of those routine holiday table d'hôte meals for around \$1.50—but it wasn't at all routine as to cooking. Really an exceptionally good meal for the price, and we've since learned from scouting around that such is usually the case. There are three places where one can dine: the main room, the Coffee Shop, and that popular hang-out for theatrical folk, the Green Room. In the latter, Bobby Hayes plays from seven o'clock, and there are entertainers, as well.

Town gossip

If you are interested in maps, visit a place called the Maporium in the French Building, Rockefeller Center. It contains some remarkable examples of Mercator, Portelius, Homann, and well-known map makers of the sixteenth, seventeenth, and eighteenth centuries. . . . The Garden Club of America, at 598 Madison Avenue, is showing a collection of "Bartoni-ana" drawings, manuscripts, and letters of Benjamin Smith Barton, one of the earliest American writers on natural history. . . . Saks-Fifth Avenue equipped ski trains on the New York Central leave at midnight, February 5, for Ticonderoga; February 12 for Old Forge. . . . Three fast hockey matches are scheduled at Madison Square Garden: the Rangers vs. Detroit, February 2; New York Americans vs. Toronto, February 4; and the Rovers vs. Baltimore, February 7. . . . The Decorators Picture Gallery has four new rooms on display. Picasso paintings have been used by Jansen in a modernized nineteenth-century setting; Degas, by Josephine Howell in a modern library; fifteenth- and sixteenth-century Primitives by Thedlow, in another modern room; and Chirico himself has decorated a dining-room as a background for some of his own pictures. . . . The French Casino has a new Continental revue with a magnificent panoramic display called "The Bottom of the Sea." . . . Simon and Schuster have brought out *An Almanac for New Yorkers in 1937*, compiled by the workers of the Federal Writers Project. . . . Skateland at 53 West Sixty-Sixth Street is attracting enthusiastic roller-skaters. A military band performs at a daily matinée and evening session and additional midnight skating sessions on Saturday. . . . Glen Gray and his Casa Loma orchestra are the latest feature at the Rainbow Room. . . . "Naughty, Naughty," a musical comedy, has replaced "Murder in the Old Red Barn," the show at the American Music Hall, which ran for eight months. . . . Well-known New York women will wear Helen Johnson's models at the Charity Fashion Show luncheon at the Hotel Weylin on February 16.

"FLANEUR"

Cuisine provençale



As a New Year's gift to New York, the three men back of the Café Chambord opened their new restaurant almost on the eve of January first. And it's a most welcome present to the city. I believe that, in spite of what is almost a surfeit of French restaurants, this newest entry fills a unique niche. Café Chambord features French provincial cuisine—especially dishes of that gastronomical spot in France, Chambord. This came about because one of the proprietors, Roger (formerly of the Café Basque), comes from Chambord. His confrères in this new venture are Alex, who will be remembered by those who have patronized the Trocadero out in Hollywood, and Maurice, formerly of La Forchette.

When you enter this new restaurant on Third Avenue, between Forty-Ninth and Fiftieth Streets, it will remind you of those European places that believe the best possible decoration for a restaurant is an inviting display of the kitchen and of food being temptingly prepared. At Chambord, one whole side of the room is made of glass, allowing you to look at the chefs at work.

One can order either à la carte or table d'hôte, both being moderately priced. Such things as *omelette Chambord* and *poulet bourguignonne* are excellent—and the wine-cellar has been selected with much greater discrimination than most restaurants of the type. The bar features some unusual apéritifs—for instance, *La Descente*, *Gasconne*, *Un Béguin*, and a cocktail called *Rose Chambord*.

West Side

So many theatregoers were grateful for our suggesting Sardi's as a place to dine when bound for one of the playhouses on Forty-Fourth or Forty-Fifth Street that we're now coming forth with another tip if you're going to Forty-Seventh Street. Directly across from these theatres is the Edi-

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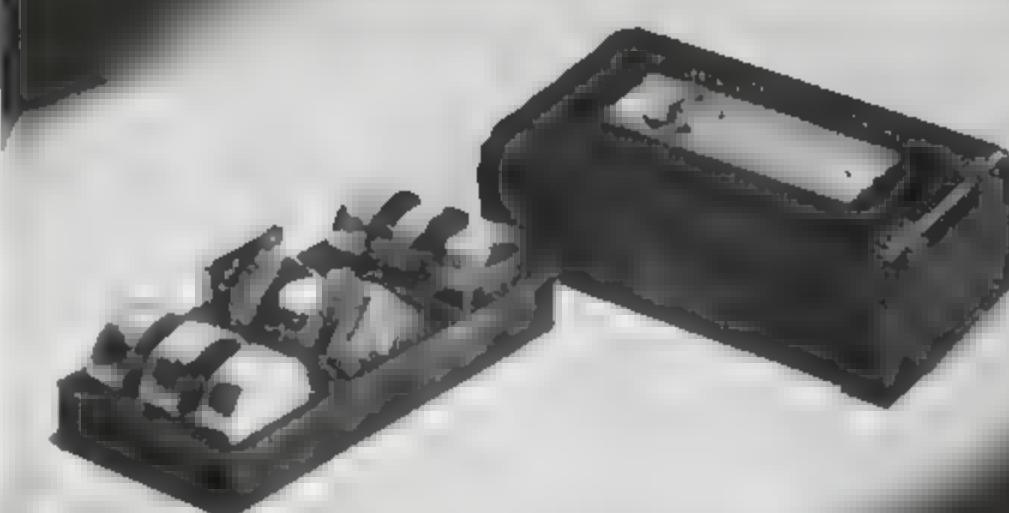
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FEBRUARY 1, 1937

VOGUE COVERS THE TOWN	34-36
VOGUE'S-EYE VIEW OF SPRING FORECAST	41
MEETING SPRING HALF-WAY	42-47
PARIS PREDICTS	48-49
FUTURE ATTRACTIONS	50-51
INCOMING	52-53
SWEET AGONY OF LIFE	54
KATHARINE CORNELL	55
MRS. SIMPSON	56-57
SUN VALLEY, IDAHO	58-61
SPRING STARS OF PROMISE	62-63
VOGUE'S SPOT-LIGHT	64-65
BEATON'S BULLETIN	66-67
STARK MAD IN WHITE MUSLIN	68
THE DE MARCOS	69
LITTLE SHOPS	70-71
BEAUTY BETWEEN THE LINES	72
THE MOST TALKED-OF BAUBLE IN TOWN	73
PUNCTUATED WITH COLOUR	74-75
COLOUR COMES DOWN TO EARTH	76-77
MY LIFE AND WHAT OF IT?	78
LEISURE IN CHIFFON	79
NICE GOING!	80-81
THE HANDSOMEST MAN	82-83
WHAT MAKES A THING EXPENSIVE	84-85
VOGUE'S FINDS OF THE FORTNIGHT	86-87
THE BACHELOR HOST	88-89
DESIGNS FOR DRESSMAKING	90-91
SHOP-HOUND, THE SLEUTH	92
DISCOVERIES IN BEAUTY	94-96
VOGUE'S TRAVELOG	23-25
THE DOG MODE	26-28
SCHOOL DIRECTORY	29-31
VOGUE'S ADDRESS BOOK	32-33
THE SHOPS OF VOGUE	34-36
GOURMET'S GUIDE	37



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CARON

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 ★ CORAIL PUR ★ PECHE FORCEE
 ★ JEUNESSE ★ SOLEIL ROUGE
 ★ AUBURN ★ PORCELAINE

LA GRANDE BEAUTE

vogue's-eye view



THE above "Poème Visible" by Max Ernst is no daffy abstraction to us; it sums up pretty concretely our present state of mind—all eyes straining to probe what's around the corner in spring clothes.

Sighted in Paris: suits placarded with pockets and striped of revers; a new substitute for feathers on hats—willowy plumage of straw braid; boleros of Mexican and Zouave persuasion; an epidemic of Paisley; and a whiff of the Far East in nymphlike evening dresses (see page 50) of gauze, muslin, or Arabian embroidered mousseline.

Sighted in Aiken, where spring is a jump ahead: yellow whipcord jackets over black tweed skirts; a Parma-violet tweed coat, a rachel-pink tweed jacket with a dull green skirt; grey and honey-beige and toasted caramel and other prophetic colours described on pages 42 to 47.

Sighted in New York: a straightening out of skirts; jackets as boxy as a cube; pill-boxes of Roman-stripe ribbon; muted grey chiffon evening dresses charged with colour; strands of crystal beads replacing pearls; and paler stockings worn with carnelian or red-earth shoes, no less!



spring

Forecast



Meeting Spring Half-Way

“WHY should I come to Aiken?” people often say to me. “I don’t know one end of a horse from the other. There’d be nothing for me to do.” Never fear, you won’t have to hibernate in lonely splendour if you aren’t of the horse world. You might even come to Aiken for no other reason than this—to meet spring half-way. Late February and March bring spring with all its bulbs and blossoms, and summer arrives with April. Nothing is lovelier than an Aiken garden on a March evening, with azaleas in all colours from pink to flame, mauve and white wistaria, and the Cherokee rose with its great white petals. The woods are full of jasmine, red bud, laurel, and shiny magnolia with great exotic flowers.

Or you might come for the beautiful food: dove, quail, hot breads, shrimp pie, and chicken. Or to bring up your young in unforgettable surroundings. Or to ride through pine-shaded roads in buggies. Or to get a preview of the tweeds that will later come North. Or just to see swarms of black boys standing outside the entrance of a house, during the dove-shooting season, hopefully expecting to be engaged as beaters or loaders. While they wait, they sing or clog or, better yet, snooze, either standing or sitting, but usually standing.

It is true that if you are a horse-lover, Aiken is a paradise. There are all those famous dirt roads to make riding and driving pleasant; there is that beautiful tract of land in which motors are *verboden*, known as the Hitchcock Woods. Ten thousand acres of great trees, mostly evergreens, riddled with bridle-paths. Through these woods, a series of drag-lines has been cut and brush fences built, and no sight is more picturesque than to see two or three dozen buggies with their tweed-clad occupants waiting for the hounds to appear through a gap in the towering Carolina pines.

Aiken is a place of cliques. There is the golf set, the shooting set, the drag followers, the polo crowd, the poker bunch, the mah-jong group, the bridge clique, the trotting-horse devotees, the tennis and the court tennis sets, the artistic group, and those who are interested in training horses for hunting, steeplechasing, or flat-racing.

Two kinds of people, they say, come to Aiken: the orchids and the morning-glories. Aiken has been known to change orchids into morning-glories, but seldom a morning-glory into an orchid; because the opportunity for sports is so great and so advantageously presented that, before you know it, you become an enthusiast if not an expert.

Two golf courses dot the place: the superior Palmetto Course and the Highland Park. Polo fields stretch in miles of unbroken vistas.

Spring will be there in Aiken now—the Carolina pines green, the horses and buggies wheeling over the dirt roads, and the women’s tweeds whispering prophecies to the rest of America.

One of the Aikenites opposite shoulders a green tweed top-coat to match her two-piece suit (Milgrim). The second extols the everlasting perfection of checks (Lord and Taylor); the third, a mustard suède jacket and a gored suède skirt (Bonwit Teller). And the driver likes a tweed skirt, vivid jacket, silk blouse (Altman). All outfits also at Marshall Field



TONI FRISSELL

MRS. PETER BALDWIN

The dirt training tracks are excellent, and the schooling grounds for steeplechasers need no further praise than that they are the winter home of the Hitchcock stables. Dove shooting is still another activity, and, during the season, part of the daily life is a buffet lunch at twelve-thirty for some twenty to thirty guns—with a sprinkling of orchids.

That the younger people are running Aiken this winter is evident in two new developments. A mile-long trotting track has been built, and large numbers of trotting-horses brought from the North to be trained. About thirty of the residents have brought horses and sulkies, and the amateur-driven *matinée* trots are to be revived—several of the ladies driving their own entrants. The other development is the revival of the old tennis club, with its indoor court. While this will be primarily a domain for males, the women will be allowed to attend the special matches. And the club-rooms will create a meeting-place where new arrivals can meet friends and find out what is going on.

Matters artistic, too, have had more encouragement during the last three years. In early March, an art exhibition is to be held of the work of artists of South Carolina and Georgia, and last year more than sixty paintings of the one hundred exhibited were sold in two days. Two art classes manage to be well attended, and the same camp-stool used in December and January in the dove field is the visible support in February and March of its sketching owner. A series of excellent concerts has also been arranged this winter. And, annually, a charitable benefit is given at the Movie Theatre, which the entire colony attends in a body—some six hundred strong. This gives you a fair idea of the number of winter visitors. Add to this the servants, grooms, chauffeurs, nurses, shopkeepers, hair-dressers, et cetera—and you have some two thousand people swelling the normal population of this Southern town.

March and April used to be the fashionable months to come to Aiken, but the season has lengthened, and most of the home owners now come in early November, some even in October, when it is apt to be pretty hot. I believe the reason for this (Continued on page 127)

Above: One of Aiken's foremost horsewomen. Mrs. Peter Baldwin, driving bareheaded and almost bare-armed in a knitted blouse (from Hattie Carnegie) Opposite: Miss Margaret Stevenson, a perennial Aikenite, a former Fermata girl, and a champion of checks in a blue-and-white British tweed suit (Best)



MISS MARGARET STEVENSON



TONI FRISSELL



MRS. POTTER BOURNE

Mrs. Potter Bourne, above, whose good looks and four-in-hand of ponies are part of an Aiken winter, wearing a mixed tweed coat with pockets and a profusion of buttons (Madame et la Jeune Fille)

Miss Margaret Stevenson, left, exercising a couple of setters, invests the Aiken woods with unexpected colour—the Parma-violet of her Muriel King coat of tweed, amply supplied with double pockets.



PARIS PREDICTS

THAT the new silhouette will wilfully thrust away all dramatic exaggeration and get rid of unnecessary accents. That there will be no more shoulder consciousness, no more basqued or tunic amusements, no more piling up of abstract striking effects. That lines will be well proportioned, narrow and close to the body, shoulders normally broad, and waists exquisitely slim.

That the dressmakers will concentrate on elimination, often dispensing with revers and belts on coats and suits, whittling collars down until they are negligible, keeping neck-lines high but slim.

That pockets will be placarded everywhere, decorative, but part of the integral cut, placed high on the bosom, staggered from the yoke-line down to the waist, applied on the bias, on the side, everywhere, but always with some excellent excuse for their smart interfering. That fastenings will absorb universal attention: buttons, pompons, stitchings, anything to give a refined feeling of decoration.

That boleros will pepper the day and evening—strict, but feminine boleros treated in the short, fitted Spanish style or in the loose Mexican or Zouave spirit, boleros that add height, roundness, and youth to the figure and agree so happily with the new hats.

That no hidebound law will govern hats; there'll be sombreros with highish crowns, turned-up brims of Breton identity, rolled toques remotely like tambourines, semi-high crowns above curved brims that lift up on the side in a good-humoured smile, hats worn slightly off the forehead, hats with no symmetry in their movement.

That an East Wind will disturb our senses—a whisper of "La Cave de Saladin," bringing, for day, Persian embroideries and Paisley arabesques, and, for evening, nymphlike dresses of gauze, muslin, and organzas with silky or embroidered stripes. They'll be dresses neither exaggeratedly full nor exaggeratedly narrow, but a happy medium that allows one to dance gracefully.

That fresh pinks, pleasant sunny yellows, cinnamon, reddish shades, beige, grey, blue, and black will colour the day; and pinks, yellows, mauves, and the omnipresent white colour the night.

And that, finally, every one will move heaven and earth to have some imaginative jewels—such as Madame Sert's huge bunch of grapes made of sapphires, emeralds, and rubies; or Mrs. Fellowes' three diamond flowers, which she scatters over a black bolero.



PAISLEY, over which Paris is now smitten, makes the light-weight woollen coat shown opposite—Francevramant's flared model (Altman). Suzy's taffeta toque

NO REVERS, to speak of, on Schiaparelli's black wool suit, for revers are the latest discard. See, too, that quartet of pockets, hand-sewing, profusion of buttons

BOLEROS champion brevity this year. The Patou one here is so short it leaves part of your bare back exposed. The black crêpe dress is laced in back

POCKETS like bellows are stationed high on the chest of Schiaparelli's black wool coat. No revers, but a straight small collar and narrow binding of leather (Best)



Future attractions

Louiseboulanger crowds the gauze clouds of a nautch-girl into this pale pink nymphlike dress, weighted with mink, that Madame Pol Roger has chosen. Right: Paquin puts a stiletto-sharp bolero of jersey over a dress of black lace, worn by the Marquise de Paris. (Salon de Couture, Bonwit Teller)

Eric





PRINTED VESTS, like this half-one directly above: its black-and-whiteness splashing only the front of a simple black crêpe dress and jerkin (Bonwit Teller; I. Magnin, California). SHORT SLEEVES (top) on a navy-blue wool dress with all its fulness forward-facing (Best; I. Magnin, California) and on a suit-dress of beige herring-bone tweed edged round its neck with cotton broderie anglaise (Lord and Taylor). PRECISE PRINTS, especially with plain, like the blue-and-white jacket over a blue crêpe dress (Best; I. Magnin, California) or the black-and-white coat, crêpe dress (Altman)

INCOMING-



CECIL BEATON

VELVET OR WOOL JACKETS (large, above): the first being velvet and kin to a man's smoking-jacket; the second, an Eton jacket of blue wool. Both over florid-printed crêpe dresses. (All from Hattie Carnegie; I. Magnin, California.) MITTEL-EUROPA EMBROIDERY (left) for the froth on a blue wool dress (Bonwit Teller; I. Magnin, California). SUITS (top), the farthest a true suit: a black-and-white jacket, black skirt (Jay-Thorp). The second, a pretender: a blue wool dress with a suit jacket front (Jay-Thorp). GREY for the tweed coat, print dress (Bergdorf Goodman)

SWEET AGONY OF LIFE

BY PAUL GALLICO

NO self-respecting Englishman would consider beginning his day before digesting the contents of the "Letters to the Editor" page of the stately *London Times*, but even before that comes the apéritif, the delicate morning cocktail. You can't miss it. It is the Agony Column, the Personal Notices. The English may be backward in their journalism, but they do know that the most interesting thing in the world is other people's business, and so they put it on Page One. You've seen *The Times*, haven't you? The entire front page is solid with Births, Deaths, In Memoriams, and Personals.

The Personals usually run three solid columns—of advertisements, bargains, houses to let, seats for the centre court at Wimbledon to be disposed of, trout and salmon streams to let. But always up at the top of the column is some cry in the dark, a message, a plea, a hope, a warning; in other words—life. Some persons collect stamps, others autographs, others collar buttons, blown glass, old copper, or rice-grains inscribed with verses from the Bible, but I collect Personal items out of *The Times*. I wouldn't be without them. It gets to be like a drug after a while. You can not begin your day until you have had them.

The Englishman, you see, is wedded to the ways of his fathers. The telephone is a modern horror and much too abrupt, and anyway it doesn't work very well in England. His Majesty's infallible Postal Service is still too recent a thing to be trusted fully, with its bare three hundred years of experience. Ah, but the *London Times* is the faithful old hollow oak-tree in the firm base of which he may deposit his billet-doux at ten shillings minimum for two lines (\$2.50) and know that his lady will find them.

What is it you want—a novelette of high life? Oh, woeful day! Oh, shattered home! Oh, tottering, shaken nation! This greets the eye while the morning bloater is still sizzling in the kitchen:

"TO ALL WHOM IT MAY CONCERN. I, THE RIGHT HONOURABLE GEORGE AMIAS FITZWARRINE THE 8TH EARL POULETT OF HINTON ST. GEORGE in the county of Somerset hereby give notice that I hereby expressly WITHDRAW all and EVERY AUTHORITY which my WIFE, Oriel Countess Poulett, may have at any time either expressly or by implication acquired to contract for me or in my name as my agent or in any way pledge my credit and that I will NOT BE RESPONSIBLE for her DEBTS whensoever and howsoever incurred. Dated this thirty-first day of ————— 1936.—Poulett."

Smash! The Earl and the Countess aren't speaking! May-fair quivers. George Amias Fitzwarrine is sore at Oriel and, by gad, has probably moved to his club. Wow! And what

of the gentle Oriel? Does she sit at the window and weep? Fitzwarrine, where art thou? Say it ain't so. . . .

But wait. Softly, softly. This is not the end. It can not be the end. It is two months later. And behold this happy insertion. Oh, but it should have been ringed with effigies of cooing doves:

"Notice is hereby given that the Earl and Countess Poulett, having reestablished a home together, Earl Poulett is prepared to accept his legal obligations to the same extent as previous to ————— 31st, 1936."

The happy ending. Papa loves Mamma again. The sparrows twitter merrily in St. James's Park again. The grind and roar of traffic are heard in Piccadilly once more. Phew! What a relief.

Ha! Legacy! "If HARRY VINCENT WEBB, formerly of Edgebaston, Birmingham, will COMMUNICATE WITH Pepper, Tangye, and Winterton, Solicitors, 34 Waterloo Street, Birmingham, he will hear something to his advantage." If I were wealthy I would spend my entire time following up these tidbits. Did Mr. Webb see the notice and communicate? And was it his rich uncle in Basingstoke? And did it come in the nick of time?

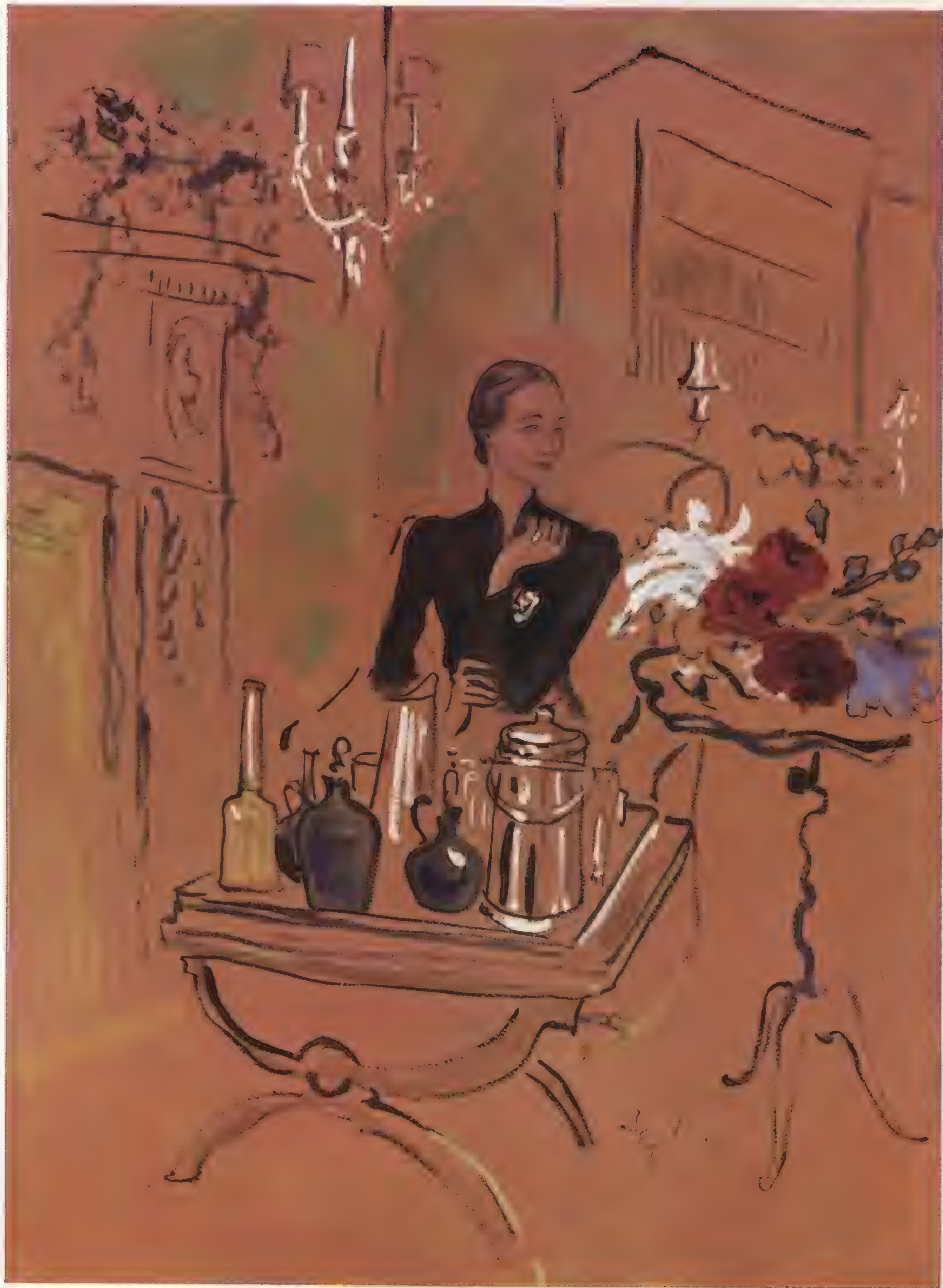
Here's disillusionment mixed with some sort of a new high in optimism: "Love in COTTAGE proving impracticable, young couple urgently need £100. Genuineness may be investigated. Write Box M. 311, *The Times*, E. C. 4." If I had had a hundred pounds, you can bet all the tea in China I'd have investigated just to get the low-down on the impracticableness of love in a cottage. So it didn't work, eh? Well, I'd like to know why. It's all those damned song-writers—". . . just I and you, in a cottage, dear, for two, we don't need any millionaire's castle, with pots and pans alone we'll rattle in our sweet little cottage for two" (way down in Alabam', Tennessee, Carolina, Sussex, Hants, Berks, etc., etc.). Foooey. A sell. Here a couple falls for that sort of stuff, and, in six months or a year, they're yelling for help. Did the English papers follow it up? Not on your life. Those are the times when I get homesick as hell. WE'D have done something about it. "THEY TRIED LOVE IN A COTTAGE, AND IT WAS LOUSY." Read the signed story of John and Mary in to-morrow's *Daily Smear* exclusively. However, our disillusioned pair are nothing if not consistent. Only two people who actually thought that love in a cottage would work could likewise believe that by asking for it they could likewise get five hundred bucks. This thing has disturbed me. DID they get the hundred pounds? And then where did they go? Service flat? My hobby beginning to get you?

Here's a highly sinister note!—(Continued on page 129)



BRUEHL-BOURGES PHOTOGRAPH • CONDE NAST ENGRAVINGS

KATHARINE CORNELL in "The Wingless Victory," weaving her own dark enchantment, her own poignant arpeggios into the too-conscious measures of Maxwell Anderson's blank verse. She is Oparre, a Malay princess, who has renounced the old, bloody gods of the Celebes, married a Salem sea-captain, and come home with him—to a slow death under the weight of eighteenth-century New England bigotry



T
 HERE is a lot to draw in Mrs. Simpson's face, no short cuts to getting a likeness. No feature is less important than another. As important as the design of her face are the contours. Noble brow and high cheek-bones are as salient features as the rugged mouth and excessively bright humorous eyes.

She is difficult to draw. It is not easy to concentrate on the pencil, for it is almost impossible not to talk too much. The afternoon was so amusing. She has the capacity for making afternoons amusing.

The room in which I drew her in late November in London looks over Regent's Park. I see it still—a charming feminine setting, with walls, carpets, curtains, and upholstery the colour of bleached olives. The flowers and exotic leaves are a bleached olive colour. On the mantelpiece is trailing ivy, intertwined with green orchids. On the piano, there are swords of some exotic iris. The only colours in the room are the mauve orchids and crimson roses on an occasional table, and the pink in Mrs. Simpson's cheeks. The air is sweet from the miniature bonfire of perfume, which is secretly burning somewhere in the hall.

The lighting is becoming, and my sitter is at her best in a nondescript black dress that she makes smart by wearing. She reminds me of the neatest, newest luggage, and is as compact as a Vuitton travelling-case.

Hers is the figure that is admired now. Lady Louis Mountbatten led the school of proffered hip-bones. Mrs. Simpson's stance is different. The elongated curves are a slender variation on the Edwardian figure, and her posterior subtly invites a bustle. Her appearance is made up of paradoxes that make a striking entity. The wide jaw, the smoothly parted hair, the strong, enamel-less hands give her the appearance of an early Flemish master, but her eyes, incredibly bright, could only be painted to-day. In repose, her expression is wistful, but the grave effect is shattered by the sudden explosion of her broad firework laughter. Her eyes seem amazed at the sudden change. Her gaiety is contagious. Around her, there are incessant squibbs of laughter. She herself laughs a square or downward laugh and, doing so, makes a grimace with pained eyebrows. Her eyes denote the real amusement.

Just as she makes, rather than mars, her daytime appearance by capping her (Continued on page 98)




Mrs Simpson
 BY
 CECIL BEATON



DRAWINGS BY RENE BONET-WILLAUMEZ

After Skiing — swimming in the hot-springs pool — at Sun Valley Lodge



Sun Valley, Idaho

It could only happen in America—this incredible ski heaven that W. Averell Harriman and a million dollars built in Sun Valley, Idaho. Dumfounded cowboys ride up and gape. Local miners are wide-eyed. So are we. It's like some fantastic "baked Alaska" set down in the middle of nowhere. A half-hot, half-cold confection where you ski one moment and swim in an outdoor hot-springs pool the next. A half Tyrolian, half Wild West medley, where they've rolled together raw Nature and the most unbelievable luxury.

Only the weather man slipped up at the opening. The snow, held up a day or two somewhere, didn't arrive until just before New Year's. No blizzard, of course; they've seen to that by setting this resort down in the lee of the Sawtooth Mountains, which head off anything as inconvenient as a blizzard.

The Lodge—by some rank understatement they call this deluxe hotel a lodge—is a world within itself, not more than a mile from the speck of a mining town, Ketchum. Teams of huskies bring the mail out from there, driven by a cowboy mail-man in a ten-gallon hat. In front of the Lodge, herds of horses run wild in the snow.

What startle the local pioneers most are the armchair lifts that pull you up the mountains on electric tow-lines. The skiers don't even have to remove their skis. Up as high as you want to go—sixty-five hundred feet if you're good enough for that. On top of the mountains are modern huts to rest in, complete with hot lunches. Skiing is taken very seriously. Six Austrian ski instructors, with Hans Hauser at the head, bring the Tyrol to the West. Hans (that's he in the fur cap sketched at the top of this article) is an Austrian champion, tall, dark, handsome—our hero. We live to please him and hear him say "*sehr gut*."

Everything is for skiing—early to bed, no cocktails for lunch, very few at night. Friends are forgotten; ski class pals are all-important. To move up a class, to get promoted, is heaven and calls for celebration.

After a strenuous morning ski class, you swim during the almost tropic noonday sun in the hot-springs pool—outdoors, mind you, just in front of the hotel. People in swimming maillots stand talking to people in ski suits. A few feet from the pool—snow, mountains, icicles. It's all very informal in the pool, rather like a family bath.

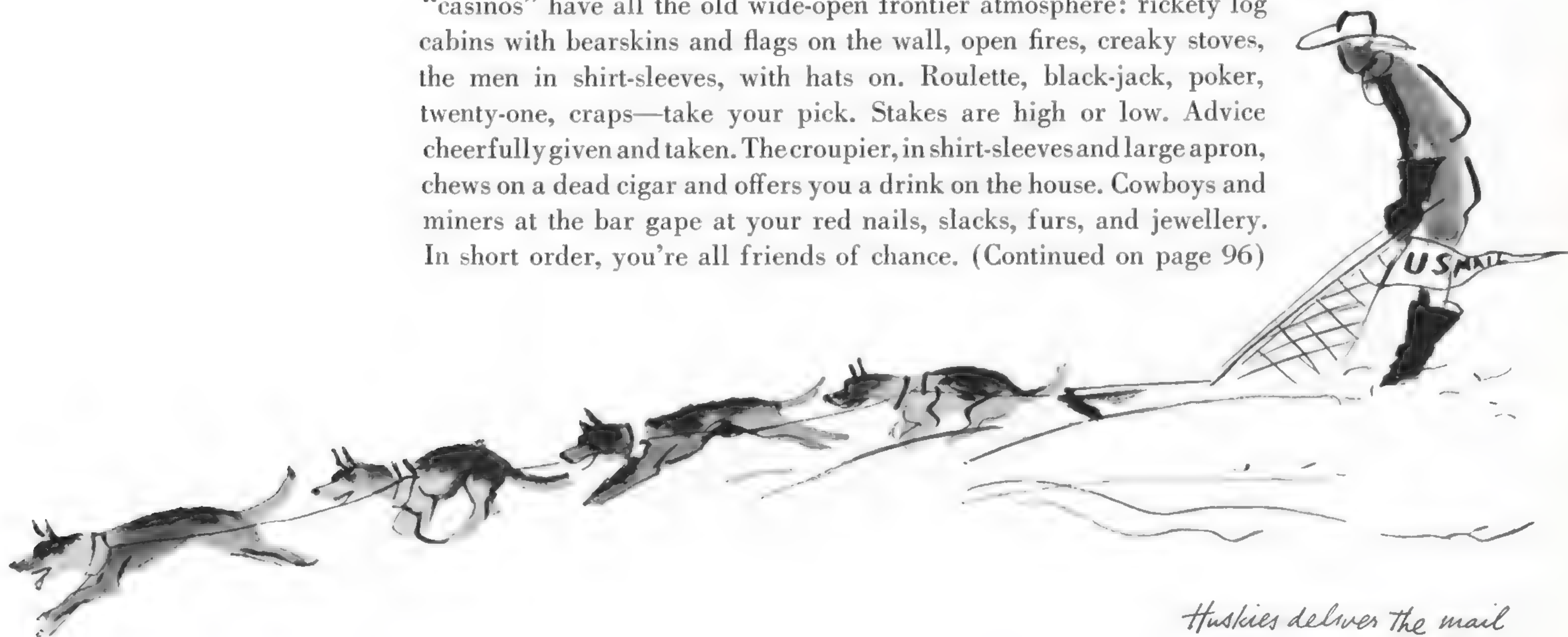


Chair-lifts dumfounded the cowboys

You lunch in the hotel or in the cabins. Then, more skiing. Later, tea in the lounge, an enormous room panelled in natural redwood with crackling log fires. A few of the energetic ones go out to skate, the others play pool, billiards, the slot-machines, or just talk.

Before dinner, a hot Epsom salt bath, and then down for a well-earned drink and the fun of seeing new arrivals make sensational entrances in evening clothes. The sophisticated show up in slacks and Austrian jackets. Martin, the French chef (he's also in the sketch at the top of this article), furnishes noble food, and you look out through the dining-room windows onto the pool and mountains. Dinner over, you dance in the hotel, buttonhole your ski instructor to hear words of encouragement for the day's work, skate on the outdoor rink—swirling to Strauss waltzes and stopping during intermission at the outdoor ice-bar, or bundle up and sleigh to Ketchum for the village gambling.

There are more gambling joints than houses in Ketchum. The "casinos" have all the old wide-open frontier atmosphere: rickety log cabins with bearskins and flags on the wall, open fires, creaky stoves, the men in shirt-sleeves, with hats on. Roulette, black-jack, poker, twenty-one, craps—take your pick. Stakes are high or low. Advice cheerfully given and taken. The croupier, in shirt-sleeves and large apron, chews on a dead cigar and offers you a drink on the house. Cowboys and miners at the bar gape at your red nails, slacks, furs, and jewellery. In short order, you're all friends of chance. (Continued on page 96)



Huskies deliver the mail



Ketchum's gambling "casino" - the East rubbing elbows with the Wild West.



CECIL BEATON

Spring's stars of promise: the jacketed dress, the colour beige with black accents. Here together in this wool costume to wear now under furs, later alone. On the head, Schiaparelli's ginger belting hat. Both at Jay-Thorpe



Good as the jacketed dress will be the colour grey. Soft and dove-like grey, as in this feather-weight wool costume, plain in the dress, ribbed in the jacket. And slightly darker, the Patou beret. Both are at Bergdorf Goodman



SPENCER TRACY AND FREDDIE BARTHOLOMEW IN "CAPTAINS COURAGEOUS"

PAUL HANSEN



SIR CEDRIC HARDWICKE IN "PROMISE"

ANGELO



N. MURA AND LISAN IN THEIR JAPANESE DANCES



PEGGY ASHCROFT IN "HIGH TOR"

RAWLINGS



HENRY TRAVERS IN "YOU CAN'T TAKE IT WITH YOU"

VOGUE'S

SOMEHOW an enormous amount of good acting is around this season. Although the playwrights come off comparatively badly, the actors have that authentic gleam, that queer probing into character, as though they were picking out nut meats, resulting in shining performances. The list in the new plays is long: Frank Lawton and Jean Forbes-Robertson in "Promise"; Ilka Chase, Phyllis Povah, Charita Bauer, and almost all the rest of the forty actresses of "The Women." The maids all over town are magnificent, the bit parts adroit, and the stars are oldish and polished.

There is, for instance, the case of Sir Cedric Hardwicke and Irene Browne in "Promise." They do superb acting in a vacuum. Whatever there was in the original French of Henry Bernstein has now disappeared until the third act. Then the empty dithering of two acts buds, astonishingly, into a play about a woman of middle years caught in the restlessness, the futility of not being physically attractive to men, and the effect of that let-down on her shy, understanding husband. Irene Browne is the woman, and Sir Cedric the man. With an amazing ability to be at once repellent and pitiable, Miss Browne's acting is strong, furious, sweeping; while Sir Cedric's is delicate, a wash of greys. In his carefully documented characterization, his hands sensitively play with a telephone cord. His eyes are tired, insomniac. His movements are in miniature. Indelible and masterful, his acting—but not his voice—is in a whisper. The pleasurable sensation of their extraordinary acting technique is only diminished by the play, which never distracts you from it.

There is, for instance, the case of Katharine Cornell, who makes any play in which she chooses to appear seem big-boned, impressive, with more overtones and more undercurrents, with deeper meanings. She does it again for "The Wingless Victory." When Hergesheimer wrote this story of the sea-captain who brought home as wife a dark-skinned princess, in *Java Head*, and when David Garnett wrote it in *The Sailor's Return*, it was a moving tale. It always is. This time, Maxwell Anderson, who loves twice-told tales, does it in blank verse. But it would be moving if it were

done in words of one syllable—this fable of the Malay princess who loved and married a Yankee, and returned with him to the Salem of 1800.

In telling this, the Anderson verse grows so plushy that it is a little like getting a mouthful of velvet. For the occasional fire of phrases, however, there are dozens of languid passages. He explains long after the substance is clear. It becomes, as Ford Maddox Ford wrote about Swinburne, merely "the onrolling of classical meters evolving slow and not unusual thought." The best of Anderson lies in his bitter side-swipes at the deacons of Salem, at their relentless piety, their Sunday virtues, and their Monday vices. They are the rock which wrecks Oparre. In her violence at them, their white-faced pallidity, the play rises suddenly into beauty and sweep and great passions unloosened, with Katharine Cornell in the core of the storm.

There is, for instance, Bea Lillie, Bert Lahr, and Reginald Gardiner in "The Show Is On," one of those beautifully vulgar, unimaginative revues, which acts as a peg for three enormously funny performances. Probably the best moment of all is Mr. Gardiner's impersonation of the actor whom Miss Lillie calls, "Mr. Feelgud." Mr. Gardiner, incidentally, imitates all manner of things—the machinery on an ocean liner, the bell-buoys, moaning round and round with a toothache, the arms of a Capehart changing records automatically. Mr. Gardiner is a very talented and whimsical young man (there has been a windfall of whimsical young Englishmen lately, all of them going around apparently believing that they are Peter Pan's younger brother, all charming, delicate, and terrified at things that go boom).

Far more brutal-blooded is Bert Lahr, whose major effort is a ballad, in which he queries, "What does a baritone chop, when he chop chop, chops a tree?" If only the costumes, which are full of costume clichés, were half as engaging, half as direct, and half as delightful as Miss Lillie. Vincente Minnelli, who did everything, has an unfortunate notion that he tantalizes the spectators by putting the chorus girls into Cellophane and into black chiffon. It merely, however, reveals all their elastic wrappings, making the girls as delectable as a window full of trusses.

SPOT-LIGHT

By Allene Talmey



THE FRATELINI CLOWNS, BY JO MEUZINER, AT THE WALKER GALLERIES



IN THE KAUFFER SHOW, MODERN MUSEUM



BEATON'S BULLETIN

BOOM DE AYE! There is another boom, no diminution in remuneration. All bills are higher, people spryer, people extravagant now that the lean years are over. Every room in my hotel is taken. Each window of the forty floors in the turrets is a star. The magazines burst with advertisements. There isn't a table to be had.

"This morning I visit you with a little plum, a nice little plum in the form of a cheque for oh, so many thousand dollars."

"Poor Nino is exhausted. He is doing so well and has got to go out again to-night because he sold them thirty-six cases of champagne."

"I have bought some horses and really should go over to Craven Lodge, but suddenly I fancy India."

"This diamond ostrich feather is of the eighteenth century and very pretty, but I must have another one made just like it, only with a finer setting, platinum instead of silver."

More cars! More mink! The mink, by now, should be extinct.

A lot of parties. The party depends on the people. The party depends on your mood. Some nights you would not even notice Einstein, but the next night (at Elsa Maxwell's party), you notice everything—even your supper egg. It is the object of your closest scrutiny. . . . Under the gelatine disks of arc-lights, it is no longer the egg you know by heart at breakfast time, white with a symmetrical circle of glazed daffodil. The lights are red, and the egg becomes a uniform pink island on a pink plate. In the amber rays, the yolk disappears, but, when the world becomes poisonous emerald-green, the egg looks black and white, a target. In the mauve light, the yolk is brown, and, because of the change of colour, the egg seems to taste differently.

Tired of your egg, you watch the faces in front of you change in the varying lights. Miss Constance Bennett knows that red is not so good for her and puts her childlike hands up in protection. Miss Gertrude Lawrence, however, bears up beautifully, and, in this light, her hair looks a new colour. The noise practically splits the ear-drums. There are shrieks and hoots and cries from the paralytic Cuban voodoo dancers whose behaviour is more suitable to the jungle than to Miss Maxwell's carefully sifted party at the Waldorf-Astoria. With varying rhythms, the drums are beaten pitilessly. The serried ranks of the late arrivals thicken at the back of the room. "Hello, there!" Screwed-up nose, non-existent eyes, hand flapping, head jerking in the way that grown-ups gesticulate like imbeciles to pram babies. The enforced entertainment is of the highest quality, and, although the faces of the audience have peered at one another every day and practically all night for the past few weeks, there still seems a certain impatience for the band to strike up, denoting general circulation. (Continued on page 114)



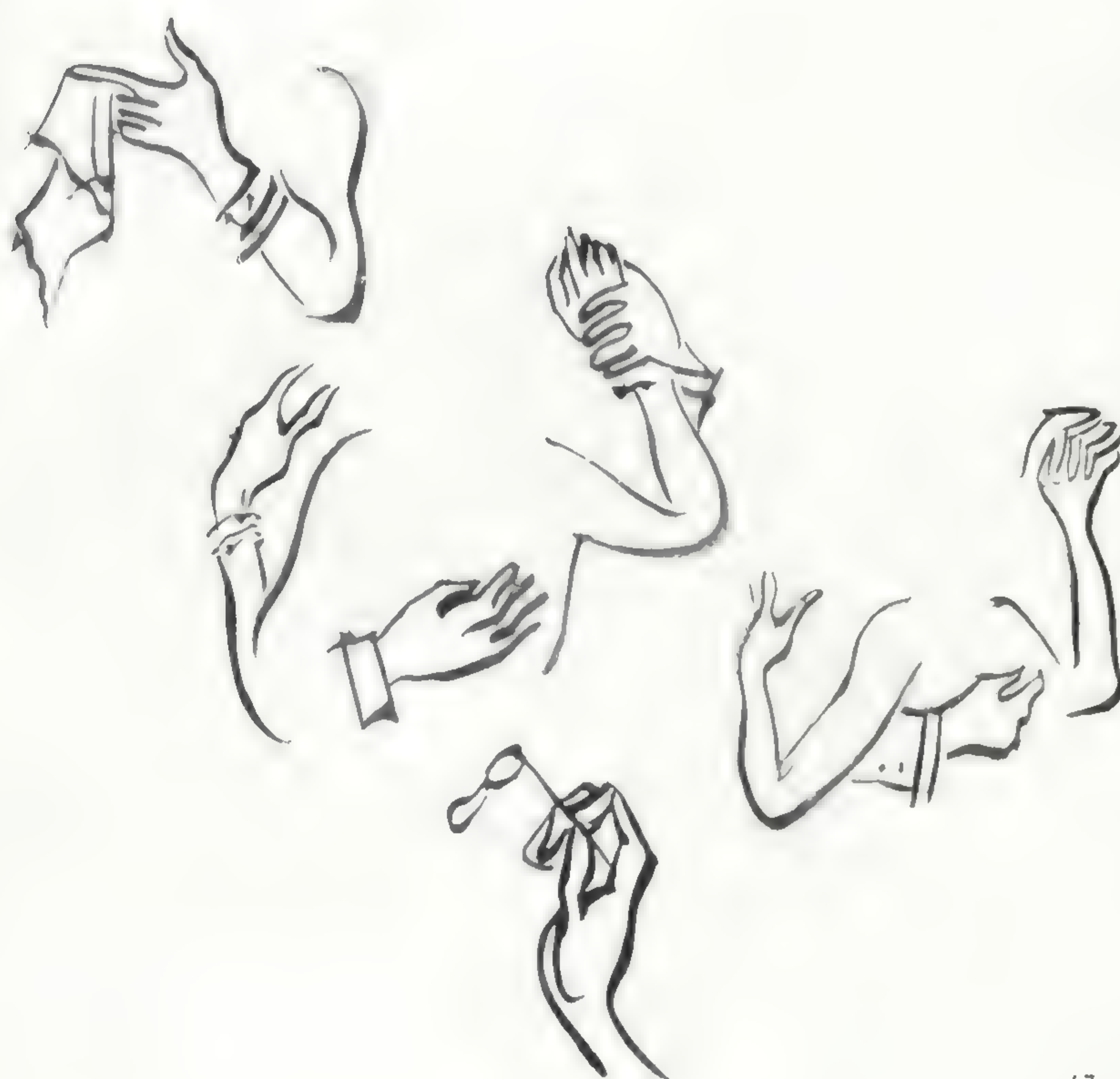
AT THE OPENING OF THE SURREALIST SHOW



THE COW, NOT BACCHUS, IS THE IDOL OF THE HOUR



POPPET JOHN, OLIVER MESSEL, RUDOLF KOMMER, MRS. VON HOFMANNSTHAL, MISS WELLDON



STARK MAD IN WHITE MUSLIN

"ENTER Tilburina, stark mad in white satin, with the Confidant, stark mad in white muslin." *Love for Love*

It is quite clear from literature, the drama, or simply looking at your friends' lives, that most love-affairs involve the use of the Confidant.

In European society, in the eighteenth century, a gallant young man employed his man servant as a matter of course on all the confidential errands of love; not only as a listener, but in such delicate offices as having ladders ready at midnight below forbidden windows; providing cloaks and disguises; and, in many cases, paving his Gentleman's way to heaven with gallant attentions to the Lady's Confidant, her maid servant. (This sub-plot of love between the two servants was almost *de rigueur*, in opera as in life; and when the Gentleman and Lady were engaged in the ultimate gallantries of the alcove, the Man and Maid, in some outer room or pantry, could reap the jollier benefits of their service.)

Our present fashion is to choose as Confidant, not one's own valet, not one's own—if not utterly loyal, at least passionately interested—maid, but simply a friend, man or woman, and appoint him to the arduous business of listening, at any hour of the night and bothering at any moment in the day, about some one else's love-affairs.

And the fact that a great many of these Amateur Confidants, especially women, seem to revel in the work, doesn't make this imposition any more justifiable. In this, as in most work, the voluntary worker is apt to let you down; and there is everything to be said for paid labour. . . .

For what happens?

Instead of ringing the bell and saying, "Marie, I want Mr. — to fall madly in love with me! What shall we do?" (upon which, Marie enters into a discussion of alternative uses of love-potions, charms, dropped handkerchiefs, seeming-to-love-another, falling dangerously ill), what do you do? . . .

A friend, not necessarily an intimate friend, happens to be with you when you are in the first fluttering expansive state of a passion. After three cocktails, you say that you are simply *madly* in love with X! And what are you to do?

The now automatically appointed Confidant, inspired by curiosity, and perhaps by a sort of mild gin-born benevolence (and stirred, too, by that procuring instinct that lies deep down in all good women and most bad men), is challenged by the notion of "getting" you X.

Unlike the adroit Marie, the modern Confidant only half believes in potions and is ironical, yet not frankly disbelieving about magic and charms. I have a friend who went with *her* Confidant to bury a sheep's heart in the Bois at three a.m. Two *agents de police* found her doing this and were uncivil; and the object of her affections married some one else. And with

the next person she loved, she did even more indescribably black-magic, awful things; but the young man remained uninterested all the same.

However . . .

The real modern problem about Confidants is whether they are necessary at all. And if so, what are their essential uses?

For, of course, there are a great many simple devices in the art of gaining Another, such as drowning, drinking, over-smoking, flying the Atlantic, forgetting one's gloves, or marrying some one else, which the modern woman can achieve single-handed!

On the other hand, the Confidant is necessary for *complex* arrangements, such as getting oneself discussed or described in the hearing of the Beloved. Only a willing and skilled Confidant can present you in your absence, in a roseate or provocative light. You can not rely on Fate to arrange for sentences such as, "She wakes up looking like Garbo," or "She refused the Aga Khan twenty-seven times!", to drop like sweet poison into his senses.

It is in just such situations that a woman may find a male Confidant extremely useful! Not only does he have easier and more matter-of-course access to the Beloved, but, unless the Beloved is altogether too clever, the male Confidant helps to keep him guessing. (This, an expert American girl once informed me, is what you must do to a man.) Also, in moments of distress or despair, a masculine shoulder is more satisfying to weep on. There should be a definite "pillow element" in every Confidant. There is, of course, always the danger that you may become addicted to the manly shoulder and bosom on which you have elected to weep. (But Nature, the Great Provider, has seen to it that there are quite a lot of sympathetic, understanding kind of men whose shoulders, though broad, are not manly enough to be dangerous.)

Of course, this kind of danger works all sorts of ways. You may, for instance, choose a female Confidant whose charms finally alienate from you the prey she was to have helped you to. Or, as in the classic case of Cyrano de Bergerac, the young man who is pursuing a lady may get a friend to present him in, as they say, a favourable light; the friend then falls in love with the maid and so, finally, though sometimes too late, captivates her.

Once you go into the matter, the complications of confiding are unbelievably intricate. I once lived with a group of people who confided day and night, by speech, by letter, by telephone. They telephoned each other at two in the morning to ask each other if they thought that the person they were in love with loved them back? And if they weren't, what to do about it? One of them would lunch with her masculine Confidant of the moment, at *Larue's*, to find out if he thought she had mismanaged her dinner with her Beloved (Continued on page 125)



HORST

THE DE MARCOS

Motionless for a moment in their Coronation Waltz—she in the full majesty of cream-white brocade and pleated chiffon, blazing jewels, and ostrich plume fan. Dress from Milgrim

Little Shops

THEY pamper you. They remember, because they are small enough, your likes and dislikes. They keep an eye out for your personal tastes and squander hours of attention on you. *They* are the small shops—those suave punctuations of the side streets and avenues of New York, upon which many well-dressed women rely. Vigilant guardians of chic, they not only steer you clear of evils, but often foster self-expression through their own designs. Who are they? Here are five well-known ones.



MINA-HARRIS houses her carefully culled collection of day and evening clothes under the roof of the Park Lane. She buys only from the peerage of wholesalers. Sketched here is one of her perfect-for-March-or-mid-winter-cruise costumes: a dress and jacket of blue wool, embroidered all over with white dots and trimmed with white piqué



B. WEINSTEIN surrounds her group of suits and dresses with white walls, blond woodwork, and a maze of mirrors, all to add to your peace of mind. Superlative tailoring and unimpeachable fit are law in this shop. Costumes here are ready-to-wear—like this grey wool suit over a black-and-white printed blouse—, as well as designed to order

GERVAIS' two mainsprings—Mrs. Randolph and Miss Gervais—have the absolute confidence of some of the smartest débutantes and young married women in and out of town. This beige chiffon dancing dress, wrapped by an almost endless scarf panel of turquoise chiffon, was picked by Miss Nancy Byers for gala late winter evenings



JESSIE FRANKLIN TURNER frames her teagowns with an ice-white and yellow interior worthy of the works of art her costumes are. Into them go specially dyed fabrics, haunting colour combinations, notable design. For this teagown, she uses miles of chiffon in flesh and chartreuse, relying on the colours and the simplicity of line for its beauty



MRS. FRANKLIN has nearly a thousand knitters on call, ready to click out the hand-knitted clothes that are practically resort uniforms. Besides them, she has developed a series of super machine-knit fabrics that may be cut and tailored. Two of these she uses for the white hat and blue skirt sketched, worn with a hand-knitted beige string blouse

THIS waiting period between winter and spring does more to whittle down your morale than being soundly jilted. Every one knows it's a bad time. Diplomats glare at one another. Strikers start painting placards. Women look at their wardrobes with jaundiced eyes. Most alarming of all, mirrors turn libelous.

Perhaps, along with all the rest of the between-season inertia, you have let yourself down in a "my-face-I-don't-mind-it-because-I'm-behind-it" attitude. It's smug. It's stuffy. It's not quite bright. And it's high time you got yourself out of it. Already there are reverberations of spring clothes, new generations of hats, bright accessories as the preliminary impulses. And they bring you effortlessly to the problem of your face and what to do with it.

When fashion problems have you gnawing your manicure, you rush for your copy of *Vogue* to see what experts have to say. But when you waver over a question of beauty, what do you do? Ask your best friend, perhaps, or a sales girl, or think back over all the movies you have seen recently. Whereas, waiting for you in the pages of *Vogue* is the same expert guidance in beauty as in fashion, advice that is as practical as it is inspired, as applicable to your own face as it is to the models on whose faces it is demonstrated.

If you know your *Vogue*, you doubtless read all the "Discoveries in Beauty" and absorb all the special beauty features. But we mean far more than that. *Every photograph in Vogue is an object-lesson in beauty.*

When you want to know what is happening to eyebrows, lips, finger-nails, or coiffures—look to the models. Each time a photograph for *Vogue* is taken—before the lights are arranged, editors confer with photographers (the greatest judges of beauty in the world) about the model's make-up. It is discussed from the points of view of fashion, taste, and æsthetics.

A model, unlike a moving-picture star, is dressed for day-to-day life, such as you yourself lead. A cinema star is generally dressed up and made up to represent anything from a jewel thief to a military spy, and her screen life is a mad whirl of murder in various degrees, renunciation, larceny, and alienation of affections. While we don't mean to alienate you forever from the pace-setters of Hollywood, you are less apt to go astray if you follow the example of *Vogue* models.

Choose as your guiding star one of *Vogue's* models with colouring and contours similar to yours; one who wears the same type of clothes you do yourself. Watch for special points. If your hair is dark, don't go in for a helter-skelter coiffure. It makes too much of a contrast with your face. Blond hair tones in with the skin and can be worn in softer, more casual arrangements. Notice that eyebrows are being worn again—thick and naturally curved—no more sky-rocketing four-strand brows. That light, moist lipstick is worn in the country, with a dash of cream on the eyelids. Watch the way of coiffures with the new hats. Don't miss a trick in the colour photographs. You'll find that when a foundation is used, it covers every inch of exposed skin. That finger-nails are replacing vampire talons, that tranquil shades of polish vie with the sanguinary.

Forget your lethargy and stop thinking about your face as that expanse of skin and topographical features upon which you must put powder and lipstick in order to feel dressed. Bring the artist's point of view to bear. Put away your winter lipsticks. Tuck away your old make-up standbys. Look from your *Vogue* to your mirror. Eyebrows a little too meagre? No foundation to give new colour? No eye shadow *at all*? Cleopatra never earned her niche by just gazing at the Nile!

BEAUTY BETWEEN THE LINES



HORST

The most talked-of bauble in town: Mrs. Cole Porter's cigarette-case, given to her as a souvenir of "Red, Hot, and Blue" by the show's musical parent, Mr. Porter, himself. Done in diamonds, sapphires, and rubies by the Duc de Verdura at Paul Flato's, it flashes the sun on one side, the moon on the other. The tipless gloves are Schiaparelli's newest trick. Picasso's "Blue Boy" is owned by Mr. Edward Warburg



PUNCTUATED WITH COLOUR

Coral beads interlace in a veiled cap—more make the jacket, and the chiffon skirt drifts out free as smoke. Bonwit Teller; I. Magnin, California



The restless colours of Bérard's ballet, "Symphonie Fantastique," inspired these two dresses—the first of palest chiffon trailing flame and acid-green

The second is of misty chiffon, a shaft of red and yellow streaking the side. Both are at Bonwit Teller; Martha Weathered; I. Magnin, California



Coloured shoes aren't restricted to dance floors and country paths this season. The darker-hued of them (and mark this, we said the darker, not the bright) have taken to city streets. Shades like the ruddy "Red Earth" of Palter DeLiso's calf shoe, at its best with navy-blue or brown: Bonwit Teller. Or a true blue as in Milgrim's gabardine-and-kid opera pump

Grass-green Bucko makes the first shoe below, which is practically a pioneer in type. It's the new "soft" shoe for scuffing round in the country, soled with lithe rubber. I. Miller. For more rocky terrain, there's that royal-brown Bucko shoe, shaped high in a double-horned tongue: Shoecraft. And a wine alligator ghillie laced up with leather: Sommers

First, above, is the skeleton silhouette that's the basis for the newest cocktail shoes. Done here, by Palter DeLiso, in fine wool brightened with patent leather; Bonwit Teller. Suede in the new medium-blue is used for the second shoe, that shelters the foot in front with one unbroken sweep. Saks Fifth Avenue. New York and Chicago have this model

Strips of wine coloured kid cross and recross the foot, and loop the ankle to make this revealing sandal for formal afternoon and dinner. It's a Pandora shoe from Stern's. Vida Moore uses very dark brown suede, and very little of it, for her dinner-suit sandal. She cuts away ruthlessly, and fastens the sandal with a noose round the ankle





Above, a deep-toned trio to wear with soft silk dresses. The first shoe is of carnelian kid, delicately open at the throat, buttoned at the side; Wanamaker, New York, Philadelphia. Second, Delman's opera pump is of blue kid trimmed with quiet stitching and a tiny bow. Bergdorf Goodman. Third, a wing-tipped shoe of bright brown kid: J. and J. Slater

But black is by no means forgotten in this rush of colour. Below are two with the slender heels and high, flared throats so good with dinner-suits. The first is Shoecraft's suède step-in, a silhouette of latticework pointing high on the foot. Second, a supple patent leather shoe that Delman stripes with rows of pin-point perforations; Bergdorf Goodman

Below are three shoes to answer the demands of a spring suit wardrobe. The first of the three is for a tailor, identified by the built-up leather heel and mannish trimming. It's a Matrix shoe of dark blue suède with a blue calf toe. The tongue is high and angular, pierced with perforations, and held close to the foot with suède-covered gorings; Stern

Second below is a shoe to wear with a soft dressmaker suit, more formal because of its higher heel and its finer texture. It's of wool gabardine with a Continental heel and the instep punctured with small elliptical gashes; from Jay-Thorpe. Third below is a shoe for a soft tailor, Delman's calf-and-fabric shoe that ties with a tiny bow; Bergdorf Goodman



COLOUR COMES DOWN TO EARTH

MY LIFE AND WHAT OF IT ?

[OR years now my friends have been asking me, why *I* don't write a book of memories! And for years I have smiled at them, smiled a little wistfully, a little sadly, and have told them, "No, no, I could never do that. I am too modest, besides—would it pay?"

"Pay?" they exclaimed. "Why, look at Daisy von Pless, a veteran by now, at Lili, the Countess from Iowa, at Mabel—why there is no *stopping* our little Mabel. It *must* pay. And it's your turn now, yes, your turn. Weren't *you* born, didn't *you* grow up, didn't men adore *you*?"

Well, to this last question, I can truthfully answer: Yes. Men did adore me. Still do. But they don't always know it. Men are so strange!

So, finally I gave in and here I am, sitting near a cozy little wood-fire, ready to tell you all, my dear readers, *all*. About myself and about whoever happens to pop into my mind.

Let's begin at the beginning. My father and mother were very famous people, and, before the War, we lived in Europe, and I met all the famous people there. If I couldn't meet them, I wrote to them. In some cases, I received a reply. Only the other day I found this charming note among my letters.

Dear Poppet: (1)

Mind you don't fall out of that apple-tree again (2)—My best regards to Burry (3) and Nozzy (4).

Prince Eitel Ernst Zuweilen Zu

[(1) I was called "Poppet" till I was three. (2) I had fallen out of an apple-tree. (3) My "Teddy" bear. (4) My nurse.]

Prince Eitel Ernst Zuweilen Zu was in some obscure way a son of Sophia von Ossenfelt, an aunt of that very dear friend of mine Daisy Clo, now Duchess of l'Arragone, née Lizzie Blankenhogg from Monessen, Pennsylvania. Poor Daisy! With her horse face and droopy hair. A noble woman withal!

Here's another note, from that famous *grande dame*, Lady Perth.

Dear Miss Higgs:

I most emphatically forbid you to put new flounces on my red silk evening dress.

Lady Perth

This note was written to her dressmaker, and I feel sure that it will be of interest to you!

Once, I must have been about sixteen at the time, I met Archduke Franz-Ferdinand of Austria at a lovely ball given in his honour. I talked for *hours* to him, mainly about politics, but he made no sign of even having noticed my presence at his august side! Which fully proved to me that he was the bore I'd always heard he was!

Was I beautiful? Yes. Most decidedly so. Men were mad about me. "Oh, Lulu!" (1) I'd say to myself, when some dazzling prince or duke had picked up my handkerchief in a (Continued on page 117)

Opposite: By hand, the hundred and one pleats of this nightgown were pressed into being, deepening ever so slightly the pale, pale flesh of the chiffon. To trim the Empire bodice, there's spidery, cream coloured lace. While over it all, a white haze of chiffon resolves into a separate coat, full-sleeved, tied by a bow. Gown, coat, slippers; Bergdorf Goodman



Nice going!

by Gretta Palmer

WHEN our best people rediscover the charms of the Simple Life, their bankers groan. Elephant guns, they have found, can cost more than boxes at the opera; pack-trains up the Amazon as much as private-deck suites on the *Normandie*. As soon as automobile trailers began to be called "land-yachts," it was obvious that society was off again at its expensive pursuit of the gipsy life and the Open Road, O.

So far as can be discovered, the first trailer de luxe was devised, in 1926, by a Mr. Ralph Connable of Buffalo—a retired executive of the Woolworth Company, whose friends thought he was cuckoo. This elegant caravan was custom-made, from the owner's design, and was hitched onto the back of his Rolls-Royce. It drew large and unattractive crowds with such unfailing regularity that the whole idea was abandoned in some haste by Mr. Connable and his family.

Since then, the home-made trailer, a cardboard shanty on wheels, has become so familiar an eyesore on the roads that rather more pretentious models can escape being mobbed. Their owners still show a certain diffidence about entering small, tough towns in the West with \$15,000 worth of home-comfort hitched onto a twelve-cylinder motor. But the vogue for the trailer is so definitely here that conservative manufacturers have given it a tumble.

Land-yachts—even home-made models—are elaborate affairs, as compared with the covered wagons in which our Granddaddies crossed the plains. There are three-quarters of a million of the things on the road already, and perhaps one thousand of these come up to the penthouse standard of living. Already problems such as "Shall the parked trailer pay city taxes?" are troubling the Courts. Already the need for tourist-camps of a less folksy type is being felt by our nomads de luxe.

The first automobile of any sort sold in the Automobile Show at the Grand Central Palace this year was a \$7,000 trailer, which was snapped up by the Marquise Agnes Rizzo of Garrison-on-Hudson. The Marquise plans to take it to Florida this winter and

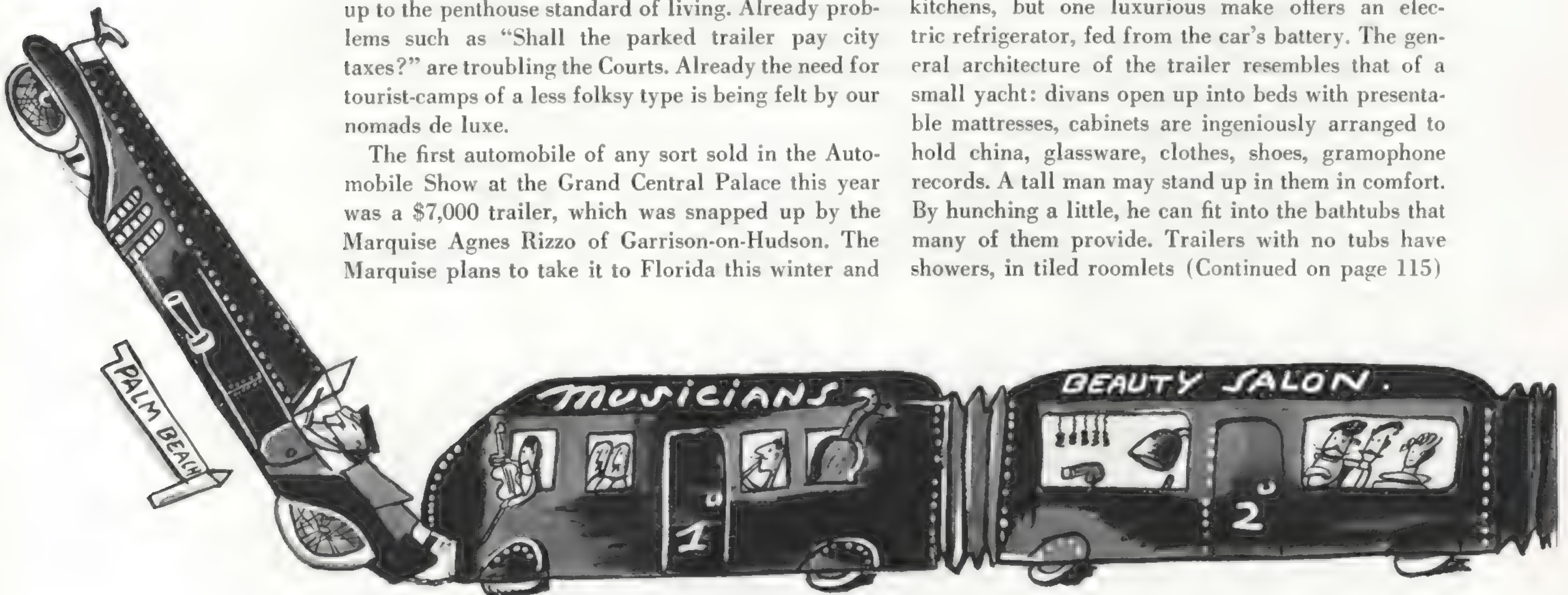
then, later on, to ship it to France, where she owns a villa at Mont Angel, Mentone.

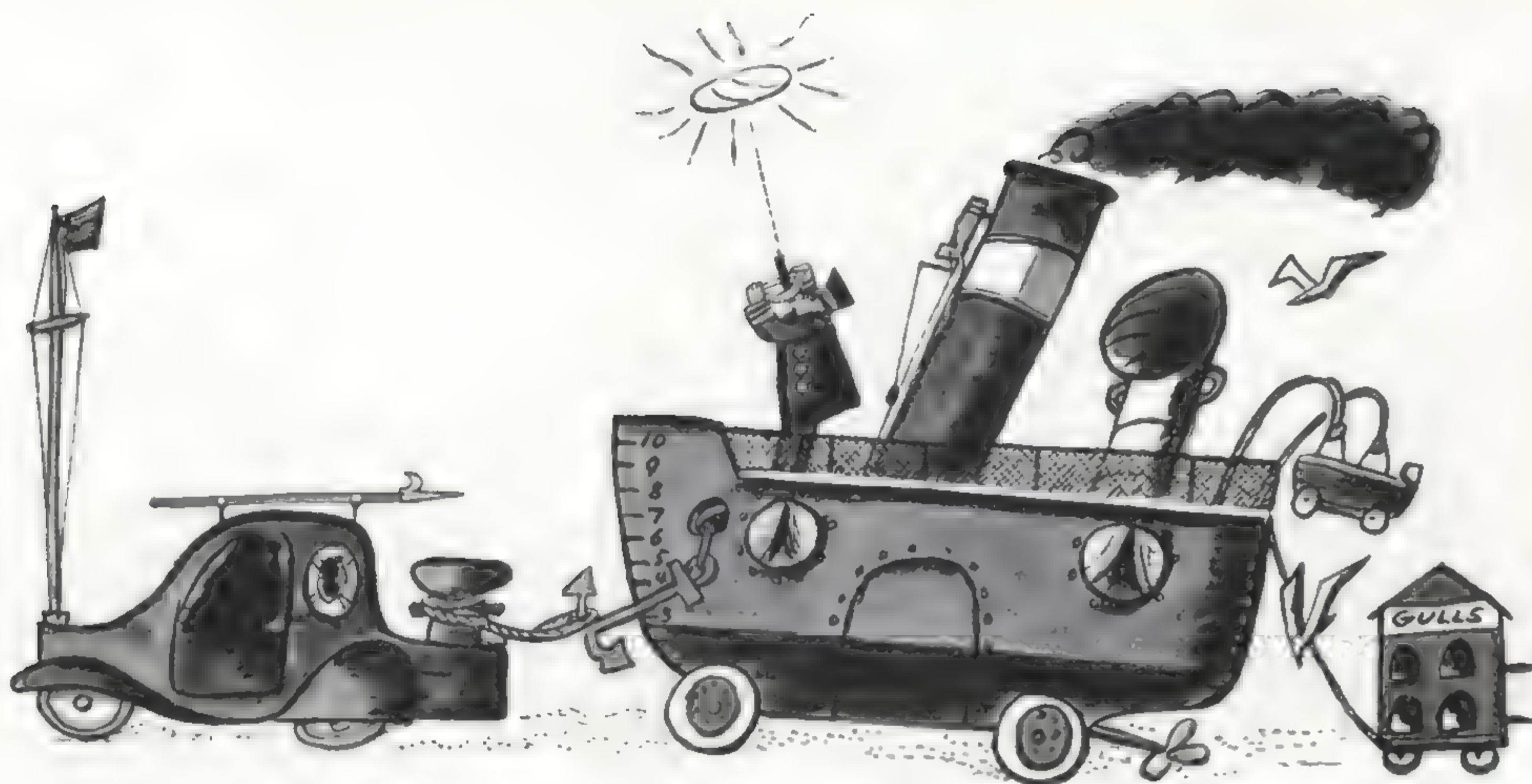
Trailers such as hers are marvels to behold. If you can once get past the question of *why* a millionaire would rather sleep on wheels than in a sea-view suite at a hotel, you will be impressed by the elegance of the arrangements. The explanations of the owners themselves are flimsy: evidently some deep-rooted desire to play tramp lies beneath Phil Plant's purchase of *two* trailers, one of them specially fitted out for the tropics; beneath E. Steuart Davis' desire to spend the summer aboard his trailer, which was moored at the Montauk Yacht Club; beneath H.S. Roberts' insistence on taking his trailer quail-shooting with him in South Carolina.

The land-yachts that deserve the name cost from \$5,000 to \$15,000. They are hitched onto a roadster or coupé of any make and are, through some necromancy, built so that they bowl over a smooth road without shaking up the passengers. Their speed—hold your hats!—is seventy-three miles an hour. Their cost, properly staffed, may be anything, but the mechanical expense of running them is only slightly more than that of running the lead-car alone.

Every trailer worthy of notice carries batteries on board and is electrically lighted. All of them, at rest, can be hitched onto the electric current supply of the town and most of them can be attached to the city's water-supply. A generous water-tank takes care of the needs of the passengers in motion.

Stoves have usually three-burners—kerosene, gasoline, or electric in camp. Ice is used in most trailer kitchens, but one luxurious make offers an electric refrigerator, fed from the car's battery. The general architecture of the trailer resembles that of a small yacht: divans open up into beds with presentable mattresses, cabinets are ingeniously arranged to hold china, glassware, clothes, shoes, gramophone records. A tall man may stand up in them in comfort. By hunching a little, he can fit into the bathtubs that many of them provide. Trailers with no tubs have showers, in tiled roomlets (Continued on page 115)





For a Retired Sea Captain



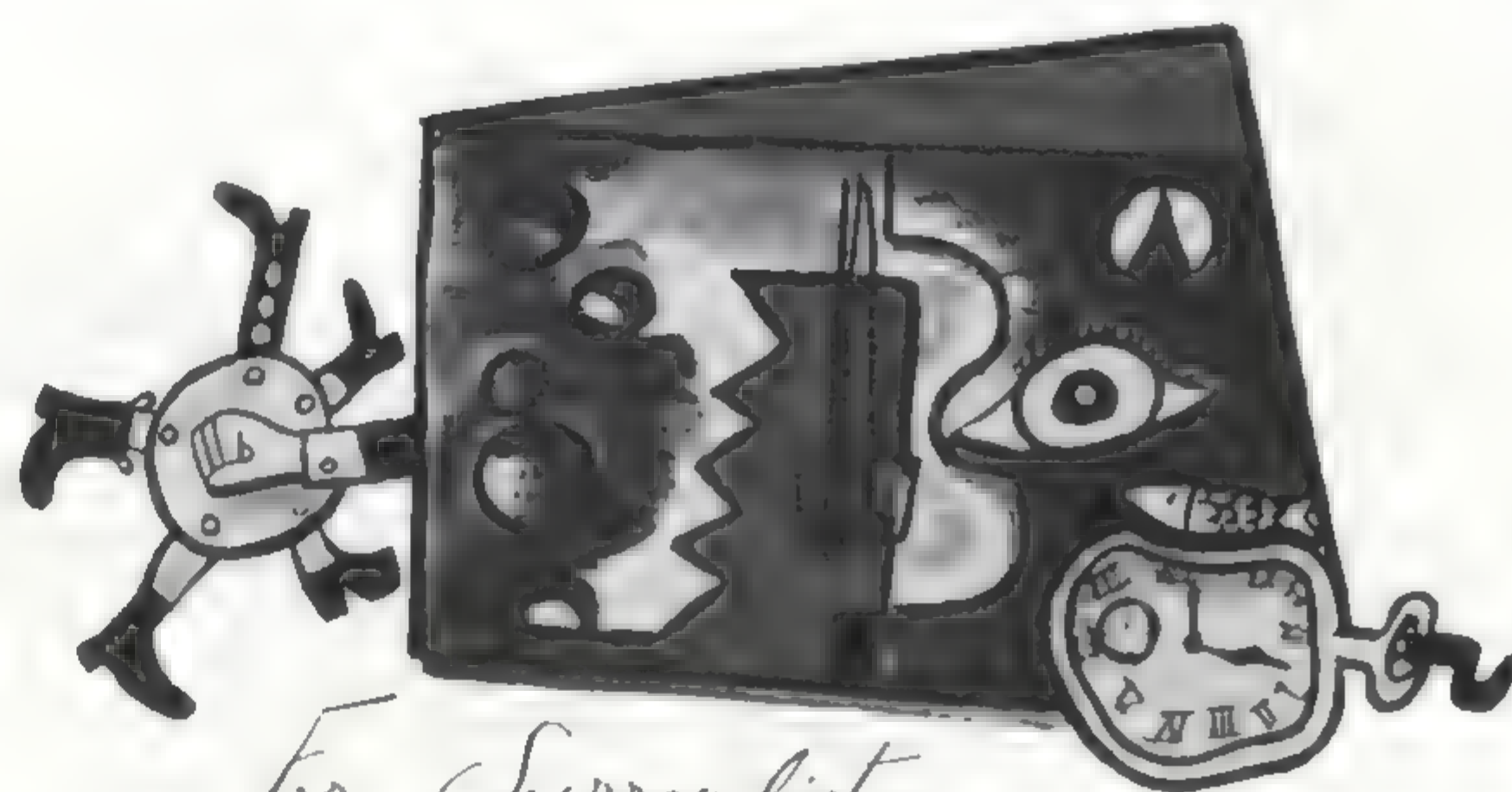
For a Movie Star



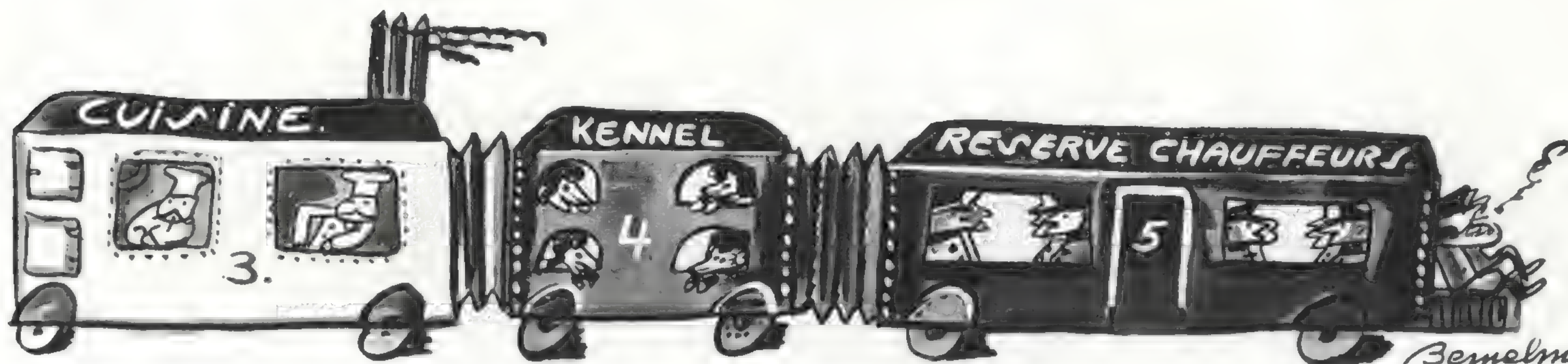
For Magic Dancers



For Hotbouse Fans



For Surrealists



Bemelmans.



GARY COOPER, BY LUSHA NELSON



RONALD COLMAN, BY ANTON BRUEHL



JACK WHITING, BY NICKOLAS MURAY

DUKE OF KENT, BY CECIL BEATON





CAPTAIN EVERETT EDWARDS, BY ARNOLD GENTHE



KANYA MARITA, BY HENRY WAXMAN

TWISTING and hedging, seven famed photographers selected these handsome faces from their files. Masculine good looks, we find, are less a matter of the physical than of the philosophical, less a matter of positive qualities than of negative. Three of these men chose actors, one chose a dancer, one a sea-captain, one an artist, and one a mild duke.

The Duke of Kent's much-photographed face is Cecil Beaton's choice because—by a not-too-strange coincidence—it shows breeding. There's something in the bony facets of Gary Cooper's face that captivates photographers. Several fine Coopers were forthcoming, but Lusha Nelson's pensive profile won. Anton Bruehl claims he chose Ronald Colman because (a) he does not look like a Greek god, (b) he does not look like a football hero, and (c) he does look like an English gentleman. Nickolas Muray picked Jack Whiting because his face is instinct with talent, and the direct, extraverted charm of a superb entertainer.

Captain Everett Edwards, last of a long line of hard-bitten whaling skippers, has a mouth too straight, a jaw too stringent for the classical mould, but Arnold Genthe holds that its fearlessness and pride of race can give the classical mould cards and spades. Henry Waxman chose Kanya Marita, of the Japanese Imperial Theatre, because his chiselled face shows humour, virtuosity, and a supreme degree of civilization. The rough-hewn strength of Georges Braque's face is not, perhaps, calculated to throw schoolgirls into mass delirium. But, to Man Ray, it is handsome; because it looks like a Braque painting, and (according to Man Ray) because Braque admires Man Ray's paintings.



GEORGES BRAQUE, BY MAN RAY

THE HANDSOMEST MAN I HAVE EVER PHOTOGRAPHED



WHAT MAKES A THING EXPENSIVE

EIGHT women work six days on a grey lace evening dress with paillettes. One girl works three days on a scrap of a hat. A tailor works thirty-five hours putting together, with mathematical precision, an evening dress made entirely of narrow bands of tucked net. There are one hundred and sixty different operations in a pair of made-to-order shoes. What makes a thing expensive? All this loving care.

Exactly \$104.30 for materials alone in the copy of a black lace Chanel. Eight yards of brocade, at \$22.50 a yard, and \$25 for the beaded belt bring the cost of materials for another dress over the two-hundred-dollar mark. In the copy of a simple little Vionnet, \$43.80 goes for four yards of black woollen, three buttons, and a belt. All wholesale prices, of course.

Three hundred, four hundred, five hundred, six hundred dollars to land a French model on our shores. If there's a scrap of embroidery, the duty is ninety per cent.

Nearly \$250 for workmanship alone, on that grey lace dress with paillettes. For putting together that simple black Vionnet—\$39.50. For sewing beads, in straight rows, on a net evening jacket—\$60.

The belt for that black woollen Vionnet cost the dressmaking salon \$13.05: \$4.50 for the black suède strip; \$3.50 for the nickel buckle; and \$5.05 for enamelling the buckle to match the red buttons, which cost 75 cents apiece.

Some one had to go out and buy the belt strip and the buckle; some one had to enamel the buckle; and a third person had to put the belt together. One might question the necessity for such expenditure on a simple belt, but the colours, by that painstaking process, match exactly; the enamel won't chip; and the suède won't wear grey.

Some people go to the great dressmaking salons and pay the prices, because they know that whatever they get will be the best of its kind. No one to-day is paying for a handsome label. The depression saw to that.

You might regret having sunk four hundred dollars in a suit festooned with curlicues of fur—so extreme that it went out of style within the season. This is where extravagance comes in. The dress that costs a lot and doesn't look it is the real economy. It sees half a dozen cheaper dresses come and go. It is not always taking time out for repairs. You wear it and forget it. No constant fussing with the fit of the (Continued on page 128)





A skirt tucked on the wrong side,
umbrella-rib fashion, on a tidy
grey flannel jersey dress, \$25



The freshest sort of neck, deeply
V and edged with pink, and a tucked
bodice that wraps to
mould the bosom on this crêpe dress, \$45

Five to carry you into the spring.
All of them, including the hats,
are to be had from Best, in New York

Vogue's finds of the fortnight

SHOPS IN OTHER CITIES ON PAGE 131



The bolero is long-sleeved; the dress long-sleeved. Both of Du Pont Rayon fabric, so very dark against the red sash, white collar, \$35



For the transition into spring - a printed cêpe dress with a flurry of blossoms that dwindles away on the skirt; \$30



Starch-crisp jacket of printed paper-taffeta that makes a suit of the sheer cêpe dress. Together; \$30

THE BACHELOR HOST



THE AFTER-DINNER GROG TRAY

ENGLAND is renowned for its bachelor hosts. In a country where it is still considered more elegant to entertain at home than in a restaurant; where servants are still better than anywhere else (except in China); and where the wealth in inherited objects combines to make a background that has all the mellowness of age, bachelors would be bound to flourish. Indeed, the English bachelor is probably the most-to-be-envied specimen of his species. His servants adore him. His friends pamper him, and he is king of all he surveys in his small domain, with a "gentleman's gentleman" for his Court Chamberlain and a cook-housekeeper as Chancellor of the Exchequer. In the servants' hall, you will hear the bachelor's valet saying, "We do this and that," and, behind the scenes in the bachelor's establishment, it is the cook who makes the final decision and the bachelor who always compromises. But bachelors can put up a show that nobody else can, because they have the whole of their small kingdom behind them to a man.

In this particular case, our bachelor host is Mr. Robert Lebus, who lives in a small Georgian house in George Street, Portman Square. It is actually three floors of a house over a shop, with the sitting-room and dining-room on the first floor; bedroom, dressing-room, and bathroom on the second; and kitchen and servants' quarters on the third. It is small, but not too small. The ultimate in comfort, it is furnished with great taste and elegance, with beautiful furniture and fine objects—for our bachelor host is a "collector" and has gathered his things over a period of years, picking up here and there the thing that went with something else until the picture was completed. Now the guest with appreciation may feast his eyes on beautiful table appointments, as well as his palate on succulent dishes.

The meal is the usual one, except that it is cooked better than the usual. For dinner, there are soup in a cup, fish done in some

simple way with not too rich a sauce, a meat course (which is only passed once) and usually more than two vegetables, a salad, a not too rich sweet, and usually a savoury, because it is England. And because it is England, sherry is offered with the soup, and port at the end of dinner before the coffee and liqueurs. (England is probably the only country now where the sherry-and-port tradition still survives.)

Never more than eight guests, and usually less, dine at the house in George Street. As each guest arrives, he is served a cocktail on a small silver tray by the very smart and correct-looking butler. Shortly after, as though it were an afterthought, comes the footman with something hot in a silver dish. Unnoticed, the cocktail glass is refilled—and it all happens in such a simple way that one is hardly conscious of having had the cocktail. (In most houses in England, the butler with a shaker is preceded by a footman with glasses, making a sort of Lord Mayor's procession through the rooms and calling attention to the drinks as successfully as town criers.)

At the end of this article are some of the recipes for dishes that are favourites in Mr. Lebus' house, as well as two menus for dinners.

In contrast with Mr. Lebus' house, where everything is meticulously done in the traditional manner, there is the house of another popular bachelor host, Major Crichton, who lives in Cholmondeley House, Friars Lane, Richmond. It's a little old eighteenth-century brick house with a bowed front and a tiny garden overlooking the river. Here our host has Sunday lunch parties of six. We enter by a walled garden straight into the dining-room, which is a long, oddly shaped corridor with a beautiful Georgian skylight directly over the lunch table. In the skylight hangs a blue-and-white glass chandelier that is silhouetted against the sky. We go up-stairs to the first floor, (Continued on page 124)



SWEETS IN A GEORGIAN SOUFFLÉ DISH



MILLAR AND HARRIS

AN ELIZABETHAN BASIN AND EWER CENTREPIECE FOR THE DINING-TABLE IN THE LONDON HOUSE OF ROBERT LEBUS, ESQUIRE



OLD GLASS AND MELLOW GEORGIAN SILVER HOLD SAUCES AND VEGETABLES

SUPPORTING SUITS

Two-Piece Suit and Blouse No. 7614: Its bolero is headed for fame this season. Try the suit in grey with the blouse in butter-yellow. Designed for sizes 12 to 20; 30 to 38

Two-Piece Suit and Blouse No. 484: The jacket is news, being reverless, with emphasis on the blouse. Good in navy-blue with green. Designed for sizes 12 to 20; 30 to 38

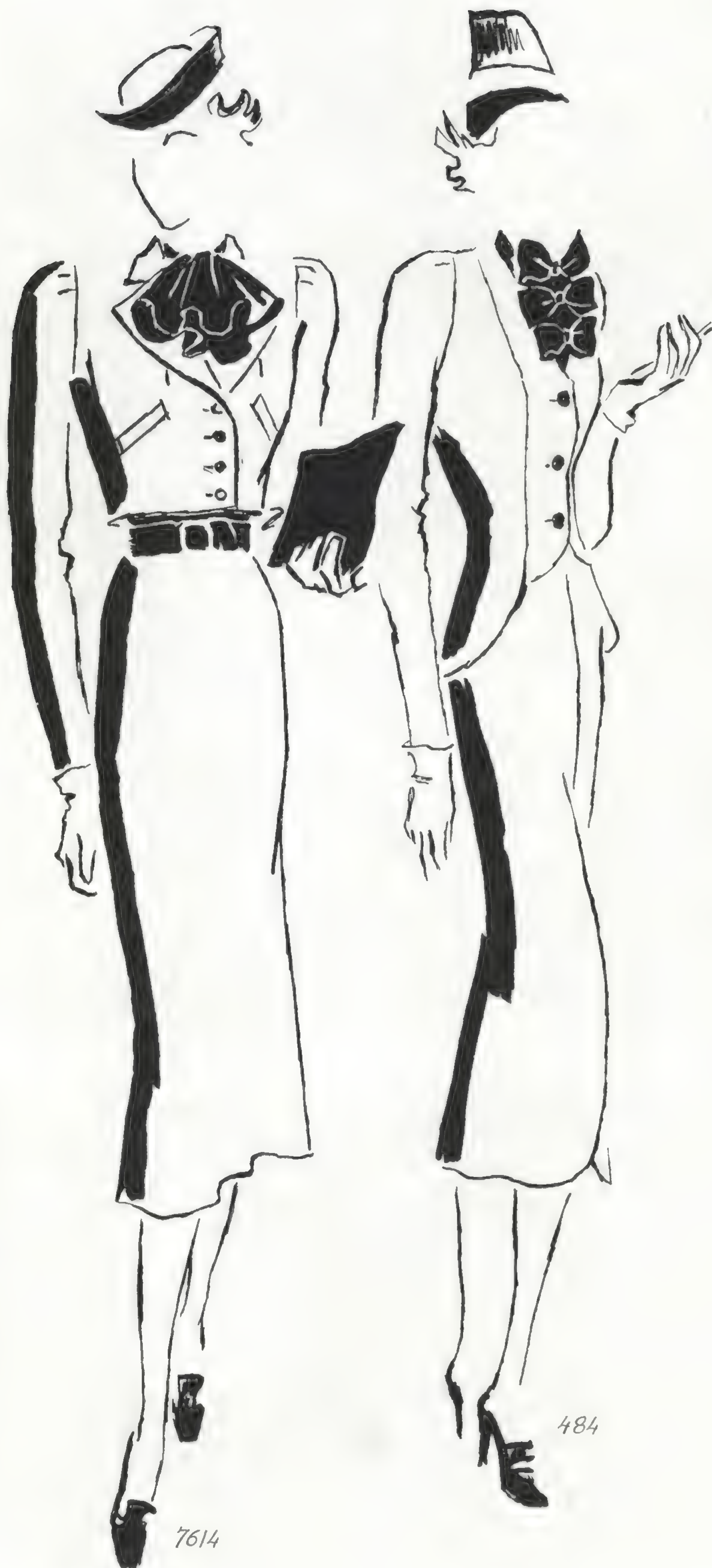
Two-Piece Suit and Blouse No. 489: Valenciennes lace froths at the wrists and throat of a sheer blouse to wear with this peplum suit. Designed for sizes 12 to 20; 30 to 38

Blouse No. 7579 is mannish and casual, with a regulation shirt collar and short sleeves. It's "Easy-to-Make"; try it in a burnt-orange. Designed for sizes 12 to 20; 30 to 38

Blouse No. 7612: This you could wear even with tailored suits. Its delicate jabot and soft sleeves suggest chiffon or net, petal-white. Designed for sizes 14 to 20; 32 to 40

Blouse No. 7588: A printed tie-silk in the palest blue might make this soft blouse that ties at the neck, is gathered below the yoke. It's designed for sizes 12 to 20; 30 to 40

Blouse No. 7611: A waistcoat with a high, sharp neck-line. It's "Easy-to-Make" and good in mustard-yellow with a black suit. Designed for sizes 12 to 20; 30 to 40





489



BACK VIEWS ARE ON PAGE 98

DESIGNS FOR DRESSMAKING

SHOP-HOUND THE SLEUTH

SHOP-HOUND has been off on fresh trails, tracking down all kinds of excitement. For flower-coloured antelope toques that blossom over furs, go to Madame Pauline, 6 East Fifty-Third Street. About \$27.50 for a hat, to order; about \$10 for long, squashy gauntlets to match. . . . Flower-coloured tweeds to wear under furs can be found at British Tweeds, Inc., 727 Madison Avenue. Tweeds in the muted pinks and fuchsias and blues, which combine beautifully; about \$7.50 a yard. A good English tailor, connected with the shop, will make you a suit. . . . And as for the delirious new dark coloured lingerie—flash of vivid red or green slip under a black dress; chiffon nighties in slumbrous shades of purple, violet, red—you can have these made to order at The Purple Box, 26 East Fifty-Fifth Street.

HERE'S for Caribbean colours in the bathroom. W. and J. Sloane, 575 Fifth Avenue, have Bahamian sponges, dipped brilliant yellow, coral, green. . . . From about \$3 to \$8—the bigger the more irresistible, I might add. Observe also their saddle-blanket bath-mats, made out of flour-bags by the natives of the Virgin Islands, and shaggy as a sheepskin. Sloane dyes them vivid colours, about \$7.

ALL over Long Island, you'll see smart women wearing burly white lambskin coats—hip-length and lined in vivid coloured woollens. They come from James T. Foley, 171 Madison Avenue, and cost about \$25. Mr. Foley lets you select your own lining, and will sell you the same material to be made up into a suit or skirt. (Some of these woollens are imported.) These are Spanish lambskins, with a shaggy, straightish pelt. With a cleaning apparatus, prepared for this purpose, at about \$1.50, you can keep your coat as white as Mary's lamb.

HOW to indulge in the current passion for massive jewellery and have the real thing at something less than a king's ransom is solved by great chunky rings cut in one piece from semiprecious stones. You'll find them at Original Gems, a tiny shop at 563 Madison Avenue. In white or yellow crystal, black onyx, malachite, carnelian, chalcedony, amethyst, rose-quartz. These rings in smart, plain versions cost about \$10. This tiny shop has something of the compressed excitement of the bazaars of Stamboul, and is crammed with treasures.

STILL seeking to bring a hint of spring into your lives, I picked out a perfect dress for February under furs. It's one of the new spongy crêpes, in deep, glowing red, with a healthy simplicity of line and a fringed scarf collar into which you sink a jewel. You'll find this dress at Wasserman, now at 660 Fifth Avenue, a house that knows cut and fit and finish through years of experience in made-to-order clothes. This is only one of several refreshing dresses of this early-spring type. Wasserman has a reputation for suits—neat little custom-made suits that fit like a breeze. He has many French models, as well as his own designs. (Continued on page 104)

YOU'GHT to be more impressed with the tone (which is exceptional) than with the case. But radio and phonograph cabinets made of beautiful woods and utterly simple in design have an appeal of their own. The Ansley Radio Corporation, 128 West Fifty-Seventh Street, makes the cabinets as well as the mechanism for its famous electric phonographs and radios. A massive, specially constructed speaker accounts, in part, for the clear and thrilling tone. Both the phonograph and the radio combine AC and DC operation in one instrument—not only in the small machines, but in the console size. For about \$125, you can have its seven-tube Radio Dynaphone (meaning electric radio and phonograph combined), which, next to a symphony orchestra of your own, will give you everything in music you could wish for. Unless you must have one that automatically changes the records, which costs you about \$175. The new six-tube Ansley Dynaphone (electric console phonograph) is less than \$100.



Wear your powder like the Rose



CHIFFON ACTUALLY APPEARS A PART OF YOUR SKIN

Did you know that the petals of a rose wear a delicate veil of powder? Nature put it there. Not for you to notice, but to bring out the *natural beauty* of the flower.

That is the principle Primrose House worked on in creating Chiffon—to *make it appear as the natural beauty of your skin.*

Such a powder must be fine, exquisitely fine, to veil the skin unnoticeably. It must be dull, with no shiny particles to catch the light and give the make-up away.

But above all, it must have clinging qualities. It must stay on for hours and hours without caking or clogging the

pores—without piling up on the skin.

Have you ever tried Chiffon? If not, try a box, and wear your powder like a rose—that very soft, very flattering finish. In eight lovely shades, at leading department and drug stores, \$3 and \$1. Primrose House, 595 Fifth Avenue, New York.



PRIMROSE HOUSE

Chiffon Powder

*For lips
that never look old*

THROUGH THE DAY USE TANGEE...WATCH
THE BLUSH-ROSE SHADE OF YOUTH APPEAR



● Tangee's magic Color Change Principle gives your lips the soft, *natural* glow of youth. Orange in the stick, Tangee changes on your lips to the one shade of blush-rose most becoming to *you*. Paris says, "A painted look is not in keeping with fashions of to-day." Tangee *isn't* paint and cannot give you a "painted look". Use Tangee Rouge, too, for it also contains the magic Color Change Principle. It will bring natural, lasting, *youthful* color to your cheeks.

THROUGH THE NIGHT...TANGEE LIPSTICK'S SPECIAL
CREAM BASE SOFTENS AND PROTECTS YOUR LIPS



Painted
GLARING Lips

Tangee
GLOWING Lips

● Tangee your lips before you go to bed. Tangee Natural Lipstick's special cream base protects and soothes, keeps lips from chapping and drying in cold weather. Tangee doesn't come off on bed linens. Awake with smooth, softly tinted lips instead of a faded "morning look". Do not confuse Tangee Lipstick with ordinary cosmetics which beauty editors advise removing at bedtime. Try Tangee tonight! It comes in two sizes, 39¢ and \$1.10.

World's Most Famous Lipstick
TANGEE
ENDS THAT PAINTED LOOK

**BEWARE
OF SUBSTITUTES!**

There is only one Tangee—don't let anyone switch you. Be sure to ask for TANGEE NATURAL. If you prefer more color for evening wear, ask for Tangee Theatrical.



The George W. Luft Co., 417 Fifth Ave., N. Y. C.

DISCOVERIES IN BEAUTY



RAWLINGS

Primrose House's triumphant Ski Pak, of suède cloth, is slide-fastened and can be strapped on your belt

THIS is the time of year when our resistance seems at the lowest possible ebb, to say nothing of our looks. If you can't get away from it all on a cruise or a sojourn to the snows, you can take your weary self into Marie Earle's salon and find rejuvenation in one of the new Body Sculpture treatments. There is always a pleasant feeling about this salon, with its charming drawing-room and quiet, considerate attendants, and this same personal feeling is carried out in the services of the new department. You first relax on a heat table, which is a very special piece of apparatus in that it generates only moist heat. After the perspiration has been brought up, you are given a deep-seated massage, which supplies new energy to your whole being, as well as wards off pounds and flabbiness. Then, you are finished with a brisk alcohol rub or shower. Another new feature in this salon is the foot-and-leg treatment, which consists of massage and manipulation with a special foot massage cream. This does wonders for your feet, and, in turn, has an effect on your sunny disposition. Up-stairs in the same building is Ivan, the coiffeur, who will give you a becoming hair-do, and there is also a physician in the building, if you wish to consult him before embarking on a reducing régime. All complete, competent, and very satisfying.

If you want one of the most beautiful baths you have ever taken, secure a bottle of a new Bath Foam that is made by Marelle. A dash of this, and your tub is not only topped with a lovely blanket of foam, but the water is soft as rain (at least, New York water was) and delicately perfumed. Furthermore, with all this luxury to swish about in, there is not a sign of a ring or a mark left on the side of the tub. Even people who are purists about scents in their bath preparations will welcome the delicate drifts of gardenia, pine, carnation, and such that are the fragrances of this foam. The Marelle Bath Foam is available at Altman, in New York.

Unless you have a more coldly appraising eye than most people, you probably will fail to notice the deep grooves that gradually take place in your face. If, after a really objective scrutiny, you find a hint of sagging muscles, you will appreciate having the address of Face Contour, at 730 Fifth Avenue. One of the most important features of this salon is the fact that the men in charge have made the study of facial muscles their life-work and can, therefore, treat your (Continued on page 96)

"Seems as if half the people we see off carry a movie camera"

FREW HALL, travel expert, and Head
of the Frewhall-Pope Travel Service

THOUSANDS of people today would almost as soon leave their suitcase behind when they travel, as their movie camera. For no other power on earth can do what a movie camera does—give you a living, indelible record of your most glorious experiences.

Days at sea with cloud and wind and ocean—your first glimpse of a tropical port...magical...seductive—the alien, fascinating street life of foreign cities—

You think your memory will hold it all—but no. It slips away, grows dim. Only a movie camera can bring it back to you with all its freshness and thrill.

Eastman's finest home movie cameras—Magazine Ciné-Kodak and Ciné-Kodak "K"—make it easy and simple for anyone to make home movies.

FULL-COLOR KODACHROME—And now you can get the thing you've longed for as the sheer perfection of picture taking—movies in full, natural color. These 16 mm. cameras give you either black-and-white or color movies. For full, vivid color—just load your camera with Kodachrome, Eastman's wonderful new color film. No fuss, no extra equipment, simple as black-and-white.

Drop in at your dealer's today—let him put both these cameras through their paces for you. Eastman Kodak Company, Rochester, N. Y.



CINÉ-KODAK "K" is the world's most widely used home movie camera—it's so simple, yet so fine. You get clear, brilliant movies at the touch of a button. Performs beautifully for the beginner, and as your skill increases, responds to every exacting demand. Loads with full 100 feet of 16 mm. film. With f.1.9 lens, \$112.50; including case, \$125.

MAGAZINE CINÉ-KODAK loads in three seconds. You don't touch the film—it comes in a magazine. Just slip the magazine into place, close the camera cover and shoot. Effortless loading is only one of six new features in this remarkable pocket-size movie camera. With fast f.1.9 lens, \$125; including carrying case, \$137.50.

front page news!



"First Edition" woolens that make news wherever they go! And as new and timely as the headlines of a daily newspaper! The few listed below are exclusive with McCutcheon—and we have hundreds of others equally lovely.

Scottish Tie Woolen—From St. Andrews, Scotland.

A soft cashmere-type woolen for dresses and blouses. Lovely small designs on light or dark grounds. 36 in. wide. yd. **3.50**

"Yarrowvale"—A John Barr woolen from Scotland.

The color designers took their inspiration from flowers, no less! Perfectly stunning for coats and suits. The 16 different colors should give you ideas! 54 in. wide.

yd. **7.95**

French Rabbit's Wool—As softly textured as its namesake and "falls" in lovely folds. The colors! Flower Pink, Lobster Red, Leaf Green, French Grey, Azores Blue, Gold, Eggshell, Celestial Blue, Brown, Navy, Black. 54 in. wide. yd. **3.25 and 4.50**

French Imported Dress Woolen—The surface is like tree bark—the cloth is sheer—and the colors are dyed in all the special model shades! Blues, Greens, Pink, Gold, Lupin Red, Rust, Eggshell, Canary, Grey, Brown, Navy, Black. 54 in. wide. yd. **3.50**

Hand Loomed Worsted Crepe—A distinguished, non-crushable fabric for suits and dresses. Beautiful colors—Rose Red, Eucalyptus Green, Flax Blue, Madonna Blue, French Blue, Rose, Amber Gold, Sunset Sky, Tree Moss, Envoy Red, Highland Blue, White. 54 in. wide. yd. **7.95**

Forstmann's Honeycomb Crepe—A stunning novelty crepe for suits and dresses. Sponged and shrunk. In colors that have made Forstmann famous—Reseda Green, Eggshell, Grey, Gold, Victory Blue. 54 in. wide. yd. **3.50**

Samples of these and other fabrics will be sent on request. Write Dept. V237.



McCUTCHEON'S

FIFTH AVENUE AT 49TH STREET • VO. 5-1000

SUN VALLEY, IDAHO

(Continued from page 60) The main gambling-house even finds it profitable to squander free drinks on the house and run you home without charge in an aged Packard.

One of the village personalities is the millionaire keeper of the general store, who sells magnificent twenty-five cent socks, gloves, hats, cigars, and drinks. But shopping orgies needn't be limited to his place. Saks-Fifth Avenue has a shop in the hotel, where you can get everything from face cream to skis. In the hotel, too, is Milgrim's crack hair-dresser, Dimitry. Some rather rapid changes take place in clothes. Unknowing arrivals who come out the first day or two in giddy red or yellow snow suits with hoods and fancy accessories are quickly converted to Austrian and classical perfection.

When you're not skiing or skating, you go sightseeing, via dog-sled or horse sleigh, to look at, not Austrian *Schlosses*, but the shacks of millionaire miners—the mine sitting in the backyard. Or you bolster up your ego by going over to the nursery slopes to watch your favourite movie star looking foolish on skis.

Half of Hollywood's stars—Claudette Colbert, Dolores del Rio, Madeleine Carroll, Joan Bennett, Lily Damita, Carole Lombard, Loretta Young—came out for the holidays; and New Yorkers booking reservations are the William Vanderbilts, William S. Paleys, Byron Foy, Verner Z. Reeds, Mr. Rudolf Komer, Mrs. Margaret Emerson and her daughter, Gloria Baker, the Joseph A. Thomases, William Hale Harknesses, Adam Gimbels, and Douglas Burdens.

DISCOVERIES IN BEAUTY

(Continued from page 94) individual case with expert knowledge and experience. They trace each relaxed muscle and tighten and refirm it through skilful contour adjustment. The only creams used are simple lubricants. Of course, the treatments are highly individualized, and, the more languishing your muscles are, the longer it takes them to regain their resiliency. But we saw what one treatment alone could do, and that was pretty conclusive proof of the effectiveness of the method.

That first fine flush of colour that comes from prolonged sieges in winter winds and cold, dry air is all too apt to be followed by a drawn, dried look of your skin unless you provide it with some form of protection. A brand-new preparation, brought out for this purpose is Dorothy Gray's Blustery Weather Lotion. It is pink and creamy and lovely to look at in its convenient flask-like bottle, as well as on your skin. Applied as a powder foundation, it prevents the wind-burn; put on after you come in, it smooths away roughness and chapped surfaces. An ideal preparation to take with you on winter week-ends, or on cruises, because, despite its title, it also serves well under the sun. Further virtue: wonderful for rub-downs.

A really good facial treatment that, no matter how inadequate you are, you can still administer to yourself at home is a rare blessing. Herbert and Martha (38 East Fifty-Seventh Street), already well-known for their superior workmanship in coiffures, now have an outstanding treatment of this sort—a facial Bubble Bath. It is based on the theory that the pores of the face need to breathe in oxygen. You manufacture your own foam from a plant concentrate and water, spray it on your face with an atomizer, and leave it for about ten minutes. The foam dilutes from the bottom, so that you can actually see your skin drinking in the oxygen. Of course, you may have an expert treatment at the salon, but it is easily administered at home and completely refreshing after a tiring day—it has the same tingling effect on your skin that cold air has. This preparation is also recommended for your gums, and we were shown how it can even be eaten, though we would hesitate to suggest it to advanced gourmets.

*Only of hate and heartbreak could
life fashion a love like theirs!*

Lloyd C. Douglas' celebrated best-seller—the story of a love that was more than a magnificent obsession—now becomes a great motion picture, charged with the power, inspired by the glory of the novel enshrined in the hearts of millions! Here's a picture that *must* be seen by every woman who has ever known the joy and the pain of love. Watch for it at your favorite theatre!



Green Light"

A FRANK BORZAGE Production... From the most successful novel of
Lloyd C. Douglas, author of "Magnificent Obsession" and "White Banners"

Starring

ERROL FLYNN

The dashing hero of "Captain Blood" and "The Charge of the Light Brigade" in his first thrilling modern role Sensationally teamed with the beautiful

ANITA LOUISE

In another glamorous characterization—outshining her triumph as the lovely Maria of "Anthony Adverse"—she reaches new heights of dramatic achievement.

with **MARGARET LINDSAY**
SIR CEDRIC HARDWICKE
WALTER ABEL • HENRY O'NEILL

A **Cosmopolitan** PRODUCTION

A First National Picture with music by Max Steiner

Watch Warner Bros. set the pace as the 1937 screen season swings into high, with **KAY FRANCIS** in "STOLEN HOLIDAY" with Claude Rains • Ian Hunter
RUBY KEELER and **ROSS ALEXANDER** in the all-star musical, "READY, WILLING & ABLE," with Lee Dixon.
BETTE DAVIS returns to the screen in "MARKED WOMAN," with Humphrey Bogart.
Ask your local theatre when these productions will be shown.

Warner Bros.

IT'S NEW!



THE *Swingheel* CREATED BY SE-LING

YOU'LL be enchanted with this sparkling new Swing Heel design that so seductively flatters your ankles. And you'll revel in the sheer luxury of this fine hosiery. For the Se-Ling stylists have created a heel design that is being welcomed by smart women in metropolitan centers as the outstanding hosiery style of the season.

The Se-Ling Swing Heel is not only the newest thing in hosiery but it's made of the very finest pure silk with special run stops, reinforcing at points where heavy duty comes, triple tipped toe, and permanent elasticity. SE-LING HOSIERY MILLS, INC. Nashville, Tenn.

The Se-Ling Swing Heel may be had in all the newest shades at hundreds of leading stores throughout the country, including—Best & Co., New York; Bullock's, Los Angeles; Neiman-Marcus Co., Dallas; J. L. Hudson & Co., Detroit; O'Conner-Moffatt, San Francisco; Geo. B. Peck & Co., Kansas

City, Famous-Barr, St. Louis; Rollman & Sons, Cincinnati; The May Co., Denver; Kilpatrick's, Omaha; Gerber's, Memphis; Godchaux, New Orleans; H. P. Wasson & Co., Indianapolis. When you buy Se-Ling, you get not only the newest style but exceptional wear also.

THE ARISTOCRAT OF EXQUISITE HOSIERY

MRS. SIMPSON

(Continued from page 57) essentially hard, strict clothes with a baby's bonnet or becomingly brimmed hat, so in contrast to her trim messenger-boys' suits is her almost dowdily ladylike, but well-controlled, bun of hair.

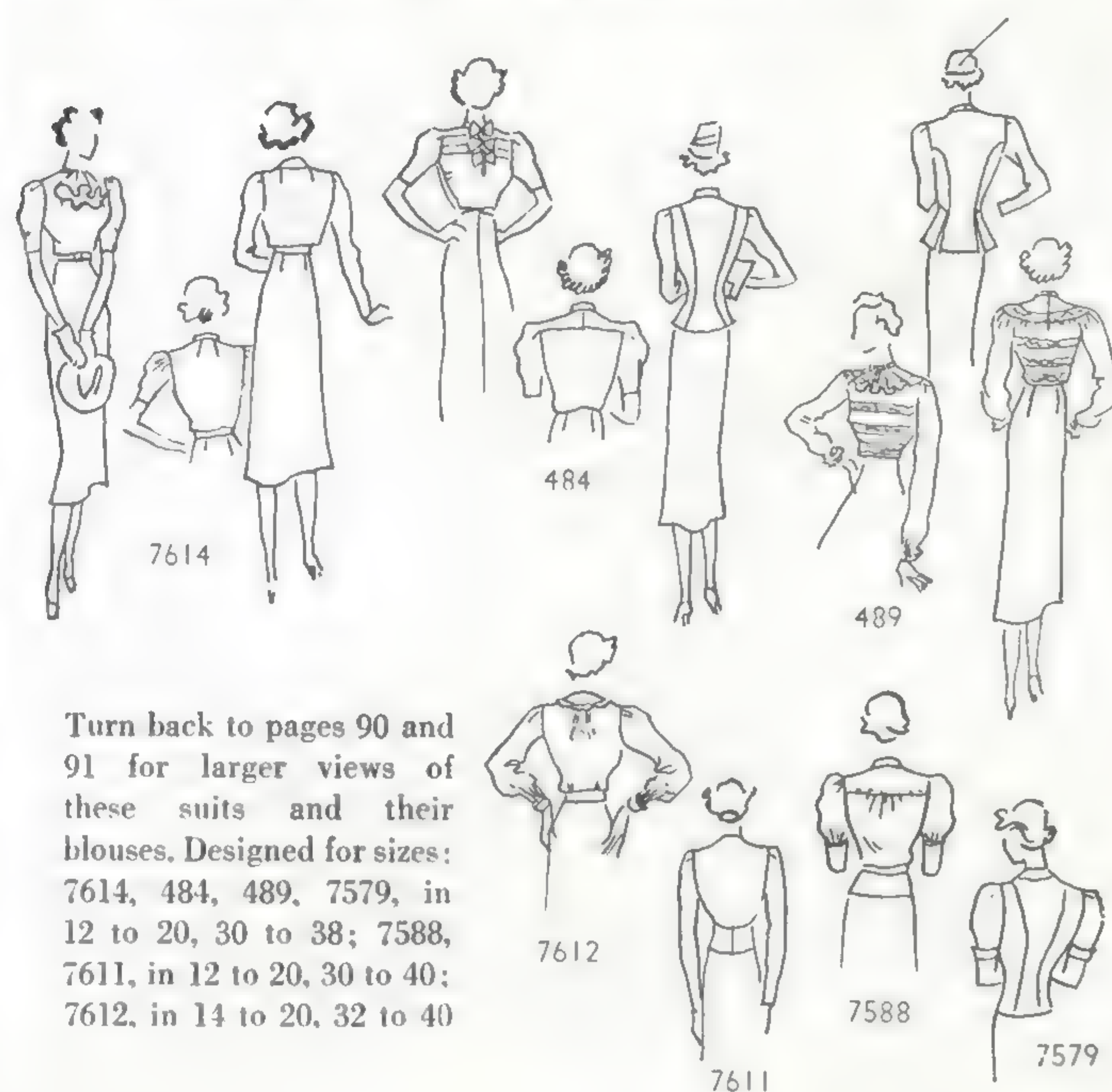
Of late, her general appearance has become infinitely more distinguished. Not only is she thinner, but her features have acquired a refined fineness. She is unspoiled. She is like an ugly child who wakes up one day to find that it has become a beauty, but she herself has created this beauty by instinctively doing the right things. She is not able to pose in the flamboyant gestures of the professional beauty without shyness, but her gestures are simple and compact. She occupies a small amount of cubic space in the room, standing on one foot, her arms folded, or she folds herself up on the floor.

Her taste in clothes shows always a preference for bold simplicity, and her jewellery, especially for day, is extremely modern, though again the bracelet of little crosses is a surprise. She is the antithesis of pernickiness, but she is tidy, neat, immaculate. Her hair, like a Japanese lady's hair, is brushed so that a fly would slip off it. She is conscious of the corners of her mouth and frequently reassures herself that they are there. She has a little brush in her bag for her carefully shaped eyebrows. She has a mole at the right side of her mouth, which, typically, she converts into a beauty-spot.

My sketch is nearly finished: The beige coloured Cairn wakes up. A variety of fastidiously presented hors-d'œuvres, grapes stuffed with cream cheese, diminutive *chippolatos*, and such, appears and disappears as quickly as the banquet in "Scheherezade." On a low table is an array of bottles. The pineapple-juice bottle came from Budapest, others from antique shops in Scotland, others from any old antique shop.

The floor is strewn with unsuccessful sketches. There is so much that should be suggested in the painting, so much of her "personal touch," neatness, practicality, and logic. The artist would be in despair, were it not that one of Mrs. Simpson's greatest gifts is her capability of creating a carefree gaiety.

DESIGNS FOR DRESSMAKING



Turn back to pages 90 and 91 for larger views of these suits and their blouses. Designed for sizes: 7614, 484, 489, 7579, in 12 to 20, 30 to 38; 7588, 7611, in 12 to 20, 30 to 40; 7612, in 14 to 20, 32 to 40

PATTERNS MAY BE PURCHASED FROM ANY SHOP SELLING VOGUE PATTERNS, OR BY MAIL, POSTAGE PREPAID, FROM VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 21 DUNDAS SQUARE, TORONTO, ONTARIO. PRICES OF PATTERNS WILL BE FOUND ON PAGE 129.

FLOWERS BY WIRE

The valentine no pen can write

The loveliest way to tell the sweetest story. To sweetheart, wife or mother, flowers express so beautifully the words you want to say—the words she longs to hear. Flowers express the perfect thought for Valentine's Day. And distance is no barrier when you send your Valentine the Mercury Way.

An F.T. D. florist, displaying the Winged Mercury Emblem, is waiting to serve you. Phone or see him. He will make flowers whisper to her the words you want to say. Let the F.T.D. florist help you "Say It With Flowers"... any time, anywhere.

"Say it with Flowers"

FLORISTS' TELEGRAPH DELIVERY ASSOCIATION
INTERNATIONAL

482 E. GRAND BLVD., DETROIT, MICHIGAN



Bonded Member

Look for the Emblem . . .
and BE SURE!

Ten thousand florists display this famed emblem. They guarantee satisfactory delivery of fresh flowers, styled to meet the occasion . . . anywhere, any time.

HOW TO ORDER FLOWERS BY WIRE



. . . 1—All you need to do is telephone any local F. T. D. florist, or



. . . 2—Go to a florist's shop displaying the Winged Mercury Emblem



. . 3—Place your order and delivery instructions with the F. T. D. florist member



. . 4—Association teamwork, bonded to give you satisfaction, does the rest



. . 5—Your order speeds to an equally prominent F. T. D. florist member and



. . . 6—Fresh, fragrant flowers are promptly delivered as directed by you.



Three things to make a woman happy

In these three satin charmers, **Miss Swank** gives you the three things that never fail to delight a woman . . . the **luxury** of superior tailoring, non-shifting pure dye silks . . . the **flattery** of smooth-fitting lines, well-bred, man-tailored styles that reflect credit on your taste . . . the **economy** of permanent seams, lasting wear, good value. • The patented satin slip is so ingeniously cut that it always conforms to the figure and will never ride up or twist. The satin gown and pajama are enlivened by contrasting piping, stitching, buttons. Ask for them by name at your favorite store.

miss swank
112 Madison Avenue, New York

Vogue's second PRIX de PARIS

To All Prix de Paris Contestants

As we go to press, Miss Marjorie Field, the winner of last year's contest, is preparing to sail for Paris. Many of you have shown such ability in your answers to the first two quizzes that we are eager to keep you all in the contest until the end. What a pity it would be if the girl who might have been our first prize-winner of 1937 were to miss the boat by dropping out now!

Quiz Number Four

- ① Suggest three features (fashion or non-fashion) that you as a young woman reader would like to see in Vogue during the month of January.
- ② (a) Judging from the suits shown in the January first and fifteenth issues of Vogue, write a brief paragraph on the style tendencies you have observed in spring suits.
(b) List four important spring hat silhouettes, and opposite each write a brief descriptive caption.
- ③ Write a Shop-Hound paragraph in your own style, not over one hundred and fifty words in length. Describe some attractive shop in your college locality, or some object that you find of special interest in that shop.
- ④ Write another paragraph that could be added to the article "Beauty for Buds," on pages 74 and 75 of the January 1 issue.
- ⑤ Suppose you were dressing a model to be photographed for Vogue. What details would you (as editor) have to attend to in order to secure a smart photograph?

Vogue's Prix de Paris Thesis

Below we publish again the subjects for the Prix de Paris Thesis. Choose *one* of the four suggested topics. No thesis may exceed 1500 words in length; and it must be posted not later than midnight of April 20.

- ① Draw general comparisons between the advertising pages and the editorial pages of Vogue—photographs or drawings, writing, and style of presentation. Could either advertising or editorial pages profit by imitating each other?
- ② Discuss the non-fashion features incorporated in Vogue; tell which you like (if any), and why you think they should be continued or discontinued. In addition, write a non-fashion article yourself, suggesting illustrations. The article might be a humorous piece; a profile of some figure interesting to Vogue readers; a criticism of the cinema, theatre, or dance; or some subject of your own choosing.
- ③ Discuss the type of reader who seems to you to be the "ideal Vogue reader"—the most important type of subscriber for Vogue. Tell whether (or why) you think she is being completely served by Vogue. Suggest new departments, changes, or deletions that would make the magazine better for her.
- ④ Suppose your problems were to get for Vogue 20,000 new young subscribers (under twenty-five years), how would you go about it; what circulation schemes would you suggest, what special editorial features would you incorporate in Vogue?



SHUR-TITE.

*Introduces of the
the favorite of the
Month*

\$5

Delightfully soft . . . designed simply in crushed calf draped in tailored folds . . . a new favorite for informal wear. Carry your handkerchief safely in one of the extra pockets and your gloves in the other. Smart and secure with a slide fastening. In black, brown, navy, beige, chaudron, gray and white.



GOLDSMITH BROS., MAKERS OF SHUR-TITE PRODUCTS, 10 WEST 33, NEW YORK
 Los Angeles Paris London



Helena Rubinstein The New

Helena Rubinstein, artist, scientist, smart cosmopolite, has fashioned for you a new world of beauty. A place of color and light and rare enchantment. A place where beauty is born, cherished, perpetuated. This is her new Salon in New York, at 715 Fifth Avenue.

Here is a world where you may find blessed release from the whirring world without, and complete realization of your beauty within. Here Helena Rubinstein offers you the fruits of her rich and almost legendary experience in bringing beauty to the women of every land. Here she has gathered the myriad talents and services of artists, scientists, technicians. Specialists in Skin Culture, Coiffure Stylists, Cosmetic Colorists, Dieticians and Physiotherapists.

Here is everything to contribute to the full and perfect expression of your loveliness—your complexion, your figure, your hair, your hands, your whole personality. Here is an inspired new conception of your beauty.

Helena Rubinstein bids you welcome to her new Salon—for an hour or a day. She invites you to the most complete and most understanding personal beauty service you have ever known. Each treatment is a "Custom" Treatment created for the individual you.

Helena Rubinstein's new book, "This Way to Beauty", is a perfect mine of beauty news and knowledge. Charts, diagrams, facts on diet, exercise, make-up, and the thousand other things you want to know about your looks. All scientifically exact and delightfully presented. At most book shops, cosmetic counters and all Helena Rubinstein Salons. 2.00.

Opens to You World of Beauty

Your Face

—thrills to the deep exhilaration of the Electro-Tonic Treatment. Or it is soothed, freshened, made dewy, under an English Mist Treatment. Tired lines and droops are "lifted" from you. You regain that clear-cut look of youth. Then comes a make-up especially designed for you—and instantly your beauty takes on radiance!



Your Hair

—is coiffed by an artist to accent the best features of your face and personality. Then you choose one of Helena Rubinstein's original hair-do's. The newest are inspired by old prints and re-created to express the individual you. Of course, all really clever coiffures begin with a Balsam Oil Permanent. That special innovation of Helena Rubinstein's for keeping your coils and waves in shining perfection days after they're set.



Your Figure

—is spanked or gently kneaded to fashion-right symmetry—all under the caressing warmth of the Sana-Therm table. Nerves are eased, poise restored... Aromatic Herbal Baths, peppering Pasteurized Milk Baths* are part of the regimen. Then a blessed session in the Sun-Ray Clinique. And it's all done under the supervision of a doctor.



Your Vitality

—stepped up in the gym. Play for health, limberness and a stunning posture. And then you go forth new and vital—every inch a Beauty.



Your Self-Beauty Care



—finally, every detail of your home beauty program is planned by a consultant who really knows skins and who, in addition, is a gifted cosmetic colorist.

Right now when the weather is devastating to your complexion you are advised to do something like this:

Winter Beauty Prescription

Cleanse with luscious Herbal Cleansing Cream Special. See your skin in bloom. (1.50, 2.50) . . . Follow with Novena Night Cream. (It's quite as effective in day-time.) A wonderful help in correcting dry skin, "expression lines" and that tense, drawn look. (5.00, 12.00, 21.50) . . . Before you go out, remove your cream, pat on soothing Anti-Wrinkle Lotion. (1.25, 2.50) . . . And for a flattering finish and perfect protection, Town and Country Make-Up Film. (1.50.) You have that young, dewy look, your make-up gains enchantment. Then comes Mauresque Powder to give you a warm glow. (1.50, 3.00, 5.50) . . . Red Velvet* Lipstick—deep winey red as soft, as lustrous as velvet. (1.00, 1.25, 1.50, 2.00) . . . Rouge to harmonize. (1.00 to 5.00) . . . Persian Mascara in Blue-Green. (1.00) . . . The new Luminous Eye Shadow, in Emerald. (1.00.)

Helena Rubinstein

715 Fifth Avenue, New York

*Reg. App'd For

©1937 H. R., Inc.

PARIS • LONDON • CHICAGO • BOSTON • DETROIT • LOS ANGELES • SAN FRANCISCO • TORONTO

MILADY..we give you Colored Heels

in

Claussner

KLEER-SHEER
Exquisite HOSIERY



Springtime... color is fashion's keynote. And here is truly lovely hosiery with colorfully hued heels. Heels that blend with and add a certain subtle touch of chic to the smart creations of your Spring wardrobe. **Brown Heels, Taupe Heels, Blue Heels, Black Heels**... one or more of which is sure to harmonize oh-so-flatteringly with any of the season's favored colors.

Excitingly and thrillingly new, too, are the **Claussner** shades for Spring, 1937... **Sunkist, Toasty, Cubatan, Bahama, Futurity, Kona, Avenue, Sandy, and Ascot.**

A quality store near you carries **Claussner** Hosiery... conventionally as well as colorfully heeled. In a style and weight for every purse and purpose, from the sheerest of chiffons... **Claussner's 1-Thread "Symphony in Silk"**... to the more durable service weights, 79c to \$1.95. Be fashion-wise, thriftily smart... call for **Claussner**.

BLUE

TAUPE

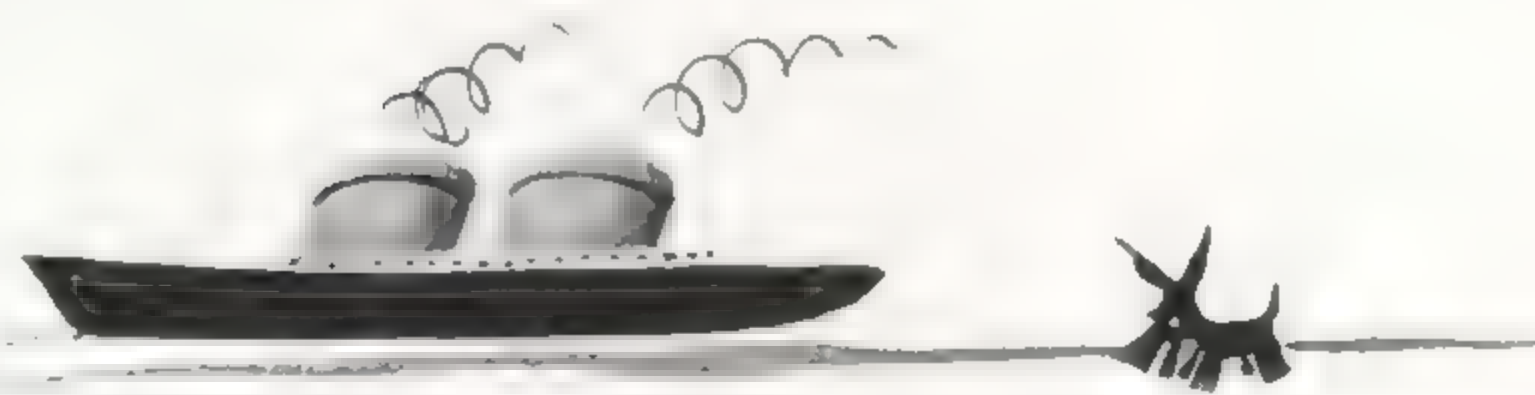
BLACK

BROWN

Claussner Hosiery Company
INCORPORATED

PADUCAH, KENTUCKY

SHOP-HOUND, THE SLEUTH



(Continued from page 92) One of the very nicest things that has come to our shores in a long while is the Collection Gabriellasport, at Bergdorf Goodman. The collection includes very smart hand-knitted outfits in linen, woollen, and Italian hemp. And some of the fabrics are hand-loomed. The clothes are designed by the Countess di Robilant in Milan and will be made up to your order—and your measure—and delivered in about twenty-five days. Everything has the decisive stamp of Italian chic, which has a special quality of its own. I liked especially the off-white knitted dresses with pale antelope jackets—mimosa-yellow and lime-green. They are not so expensive as you would think.

MODERN equivalent in thrills to the tissue-thin letters that used to come from abroad: little white airplane notes winging up from the South on Bergdorf Goodman's Winter Holiday paper. Very thin, very elegant, translucent white paper, with a gloss. The envelopes are lined in white crêpe paper (much fresher than grey), and stamped *Via Air Mail*, in blue, underscored in red. About \$5.25 for a box of fifty envelopes and one hundred sheets.

CRUISING to Bermuda or wherever, take along one or several pairs of Macy's good-looking coloured duck deck shoes. They have rope soles, like espadrilles, and leather insoles, about \$5. Guaranteed to keep your feet planted on the Bounding Main.

DO you remember the thin, old-fashioned rings that lay at the heart of party snappers? Seaman Schepps, the very superlative jeweller at 399 Madison Avenue, makes a series of slender, old-fashioned-looking rings—six or seven bands of them to wear at one time. Each delicate gold ring is set with a row of chips from precious stones—like star-dust. Banked together, the effect is dazzling. And they're linked at the back, so they can't slip around—a quaint, old-fashioned device. Less than \$100 for the lot. In successive rows of diamonds, emeralds, amethysts, rubies, emeralds, sapphires, and topaz, the ring spells (spell it), **DEAREST**. This would make a very nice Valentine, you'll admit.



IF you have a children's Valentine party on your hands, and are feeling slightly bewildered, just order a Jack Horner Valentine pie from Schrafft's, and the party will take care of itself. All kinds of gay and glittering designs, stocked with entrancing favours for any age. From about \$5. (Continued on page 106)





Criterion Forrecaster

for February

This Criterion Original has the right angle on Spring fashion. Its gleaming shoe-patent leather and angular patent-inlay buckle is bright, distinctive, a tonic for tired wardrobes. In all fashionable colors, at leading stores everywhere. Ask for it by name. \$1.50

SLOTE & KLEIN, inc. • 16 EAST 34 • NEW YORK
world's premier maker of quality belts for women



Gants Aris, 83 Faubourg St. Honore

"FORE AND AFT"
for cruise and travel
by **ARIS**
in Paris

Trim companions to your tweeds. Made in the famous Kasanova leather, backs of suede and palms of glace. Hand-whipped seams and smart zig-zag stitching. Designed in our Paris shop. Gants Aris, and available at smart stores everywhere.

STEINBERGER BROS. GLOVE CORP.
One Park Avenue, N. Y.
Makers of the following Aris leathers:
Mokado • Kasanova
Britland Doeskin • Lavaris

Free! *This New Book tells* **How to Be SMART**



How to Avoid Mistakes in Dress

Do you look the way you *should* in your clothes? Do *others* whisper about your appearance—*flatteringly or critically*? Are men eager for your company? Does your home properly "stage" you? You can be more attractive by mastering the Secrets of Smartness. Save yourself costly, even embarrassing mistakes. Join the inner circle of women who dominate through Smartness. The way is now made easy.

Let Alma Archer reveal to you in practical written form the successful method she has applied for years to her clients of society, stage and business world. You will marvel at her ability to aid you, wherever you are, whatever your situation.

Smartness

WOMAN'S GREATEST POWER

For "The Secrets of Smartness," mail the coupon below. This remarkable free book describes completely the Alma Archer Method, a fascinating, personalized study in Smartness—with it comes her intimate, personal Style Test which checks up on your personality and positively determines whether you are making mistakes in dress, conversation, etiquette, or home decoration. To mail the coupon below does not obligate you in the least.

..... **DON'T DELAY—MAIL COUPON NOW!**

ALMA ARCHER Studio 42 724 Fifth Ave., New York City

Please send me, without cost or obligation, "The Secrets of Smartness" and my Personal Style Test.

Name (Mrs., Miss).....

Address.....City and State.....



Of course diamonds are valuable . . . especially when they do things like this to a Chantilly handknit. Directions are free upon request.

Chantilly is a new yarn by Bernat. Until you've actually knit with it you cannot realize its charm. Not just another yarn, but *everything* you've hoped for in a yarn for warm weather days and nights. The texture of Chantilly is interesting . . . interesting because it is made of a special long wearing fibre with just a suggestion of soft wool to hold the cleverly cached nubby effect in place! Chantilly is gossamer light in weight . . . like lace you'll say. It is dyed in the softest of pastels to complement flower petals. But do not think Chantilly is a delicate yarn. In appearance, yes, however washing tests found it blooming afresh after each tubbing. And you know how important this is in a summertime garment.

Modern knitters know a good yarn when they see it . . . that is why they are demanding more and more of Bernat Quality Yarns. Answer that "new and different" urge by insisting upon Bernat yarns. Do not accept substitutes. Bernat Yarns are on sale at Bernat Dealers everywhere. If you do not know your nearest Bernat Dealer, write us and we will let you know.

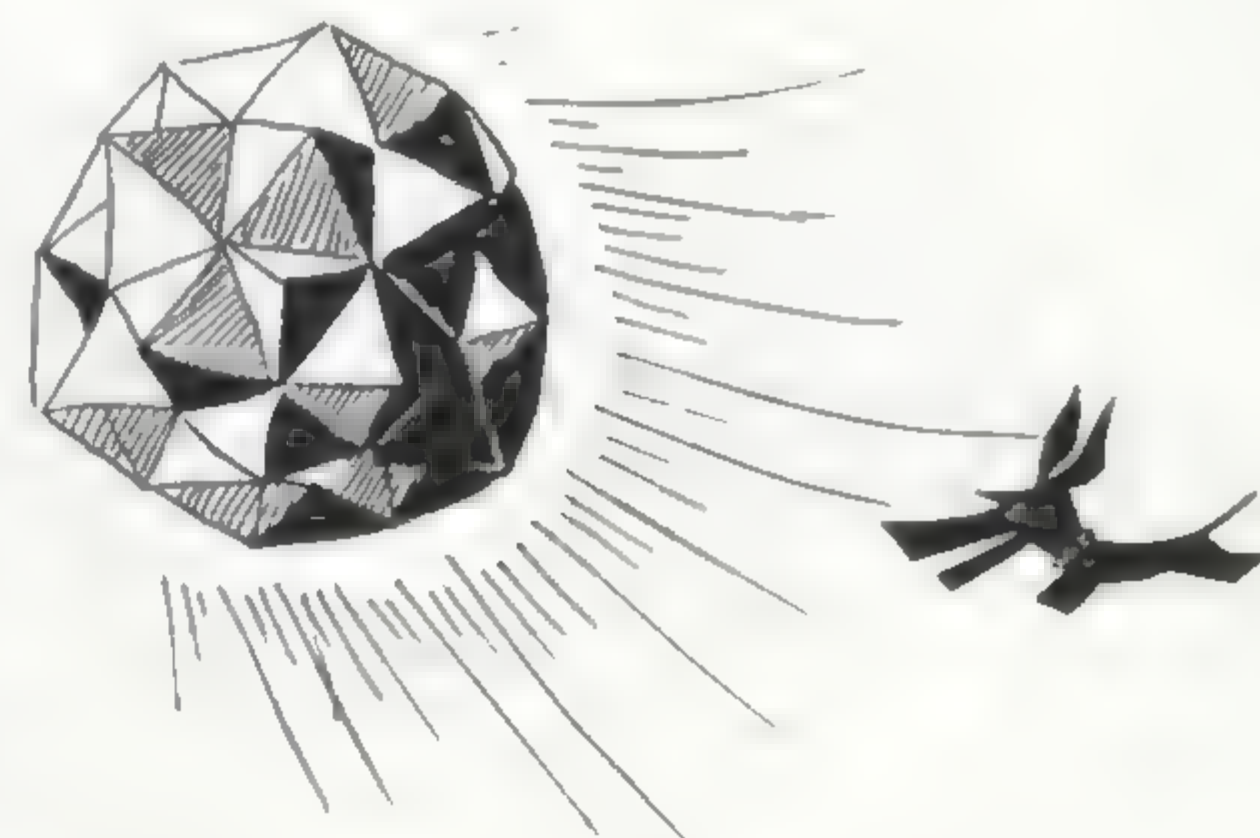


BERNAT YARNS

EMILE BERNAT & SONS CO., 99 Bickford St., Jamaica Plain, Mass.

SHOP-HOUND, THE SLEUTH

(Continued from page 104) This is a good year in which to get engaged, because Lambert Brothers are celebrating their Diamond Jubilee and have an inspired collection of emerald-cut diamond engagement rings. All very special values, from about \$300 into the fabulous thousands. These famous jewelers, Lexington Avenue at Sixtieth Street, make their own jewellery and have two French designers constantly at work. The brothers—sons of the founder—go to Amsterdam to buy their own diamonds. Tradition clings to this old New York shop.



FOR those tiny skull-caps that smart women wear, day and evening, in Paris, go to Ethel Kerlé, who has moved into a new shop at 15 East Fifty-Third Street, with a Paris-like view of roof tops. Anything so utterly simple as these caps must be perfection—and you can count on Miss Kerlé for that. In the new meteor straw or coloured antelopes: about \$18.50 to order.

TO throw gleam and glitter into your eyes, wear the new cut-crystal choker with black. Cool and delicious as icicles. Newer and fresher than pearls. About \$19 for a six-strand necklace; or about \$15 for four strands, made to order. At Hattie Carnegie.

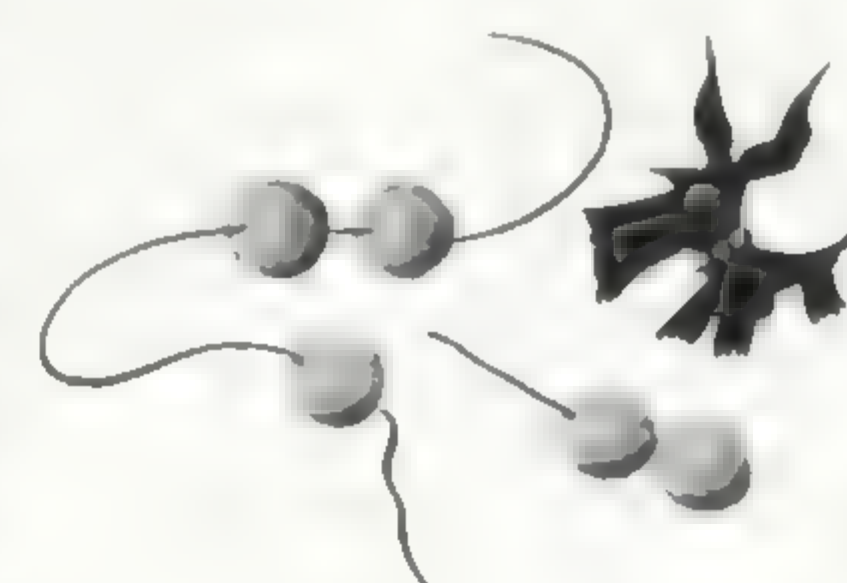


IF you take your figure seriously, let Ruth Merzon, 45 West Fifty-Seventh Street, fit you to one of her new adjustable-waist corselettes. This corselette is slit across the waistline, in front, so that you are not bent double by the pull of garters in one direction, the pull of shoulder-straps in the other. That was always a problem about all-in-ones, unless made to your measure, inch by inch, as waist-lines vary from one to six inches in depth. About \$15 in fine imported batiste. The top, which detaches for laundering, is another very fine idea.

TWEED skirts, made from the very same wool and out of the very same dye-pot as your Shetland sweaters, are worth thinking about. You'll find them at Conried, 791 Madison Avenue. About \$12.75 for the imported sweaters; about \$12.50 for the matching—or contrasting—skirts. Conried, which is Tots Toggerie grown up, and established in a home of its own, has much more than this to offer in the way of simple, good-looking women's and misses' sports clothes. This is one of the newest, most refreshing shops in town. Enormous port-hole windows welcome you in.

PEARLS at any price, that you have lying around loose, can be taken to Rose's Pearl Studio, 503 Fifth Avenue. Miss Rose remodels all types of necklaces, and is an artist, in her way. She'll restring your pearls into torsades, or shape them into smooth-lying multiplestrands.

She will add or replace pearls, to match, and provide a good-looking new clasp. For restringing your real pearls, Miss Rose has the true jeweller's technique. On this rather solemn occasion, she will come to your house.



ISLE OF SAINT LUCIA

WHEN your steamer noses into the mountain-walled harbour at Port Castries, the compact green island before you, spiked with its mighty pitons, is Saint Lucia, one of the Windward Islands of the British West Indies. And the whitewashed town you see lying so indolent and sleepy under the blazing sunlight is Castries.

You take a car or carriage to the Saint Antoine, a sprawling old house nesting high on the hill above Castries, because it is practically the only hotel on the island—and surely the only one to consider—and because (you discover later) it has such an especial charm, from its delightful young English mistress in pink-and-white seersucker down to its incomparable view of brilliant blue sea and white sails. Your own apartment, with a balcony, costs about nine dollars a day for two persons, and that includes superb meals and your own private bath.

In the morning, the first wakening sound is the soft humming of Marie—an aged black with gold earrings and a wondrous faded cotton turban and dress—who gives you your tea while she murmurs the pleasantries of the day in a completely unintelligible patois of French and English. Marie will sing for you at any time of the day or night; she has had many offers to go back to this country with visitors to Saint Lucia, but, so far, only some of her dresses have been brought back by Jane Kendall Mason for costumes.

There is really nothing to do in Saint Lucia but to relax. You can take endless drives through the mountains, over to Cul de Sac. You see the crumbling army barracks that offer mute testimony of the fighting when England took Saint Lucia from the French in 1796; you see the deep tropical forests with all their secret life and fervently thank the island's benefactors who imported mongooses, several years ago, to rid the island of the deadly fer-de-lance snake, whose bite is instantaneously fatal.

You drive to Viggi Beach in the morning to swim. There, the cocoanut-palms grow almost to the edge of the ocean, which is peculiarly blue and quite warm. Since this is a truly tropical latitude, you do not linger on the beach for a sun-bath for fear of sun-fever. A handsome twelve-year-old coloured boy, dressed to the teeth in his linen Eton suit and grey felt hat, guards your bath-house. Another strapping young coloured man—naked save for candy-striped red-and-white trunks—is tossing his six-months-old son in and out of the waves: a small black bundle flying into the air and gurgling with laughter.

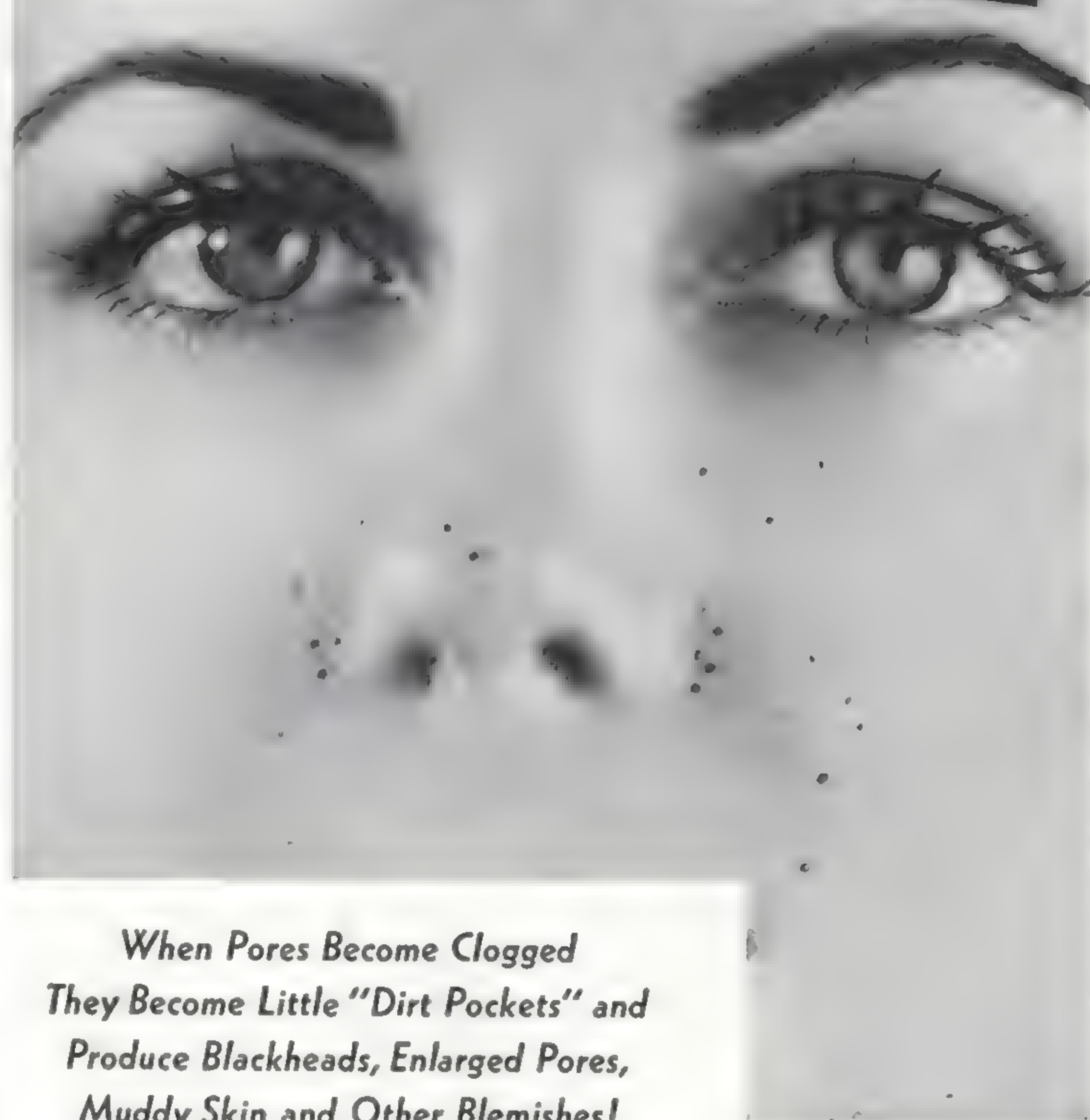
Luncheon at the Saint Antoine is a bit of perfection. The dining-room is completely open: great arches with no glass or screens across them let you look out over the sea, and great bougainvillea bushes trail their flowers almost onto the table. Fruit is piled high everywhere—everything that grows on the island—minute golden apples, prickly-pears, limes, lemons, oranges, cocoanuts. And the food is excellent—fish freshly caught, and an intriguing cocoanut sauce giving a new flavour to many things. To add to your beatific condition, a good high-ball costs but about fifteen cents, a lime squash about six cents!

You can walk from the Saint Antoine down to the village to shop. You won't find many things to buy, but what there is is good. For instance, a delicious toilet-water called "Limacol" made in British Guiana from fresh limes; lovely linen towels with edges deep-fringed; real cocoanut-oil; and baskets and dried gourds. At Peter and Company, an enormous old-fashioned commissary along the water-front, there are ambrosial pineapples and the largest limes you've ever seen.

On Boxing Day (Saint Lucia is British to the core), the village square is gala with the natives in costumes designed for a ballet—great head-dresses and layer upon layer of starched, pleated white skirts. The natives wander aimlessly about all day, buying poison-pink drinks and talking incessantly. As the night falls, singing and high laughter echo up into the hills, and you feel that under the quiet dominance of those hills there still lurks a wild native quality which belongs to that part of the world and which should never be lost.

MARTHA STOUT

"DIRT POCKETS" IN YOUR SKIN!



When Pores Become Clogged
They Become Little "Dirt Pockets" and
Produce Blackheads, Enlarged Pores,
Muddy Skin and Other Blemishes!

By *Lady Esther*

When you do not cleanse your skin properly, every pore becomes a tiny "dirt pocket." The dirt keeps on accumulating and the pore becomes larger and larger and blackheads and muddy skin and other blemishes follow.

"But," you say, "it is impossible for 'dirt pockets' to form in my skin. I clean my skin every morning and every night." But, are you sure you *really* cleanse your skin, or do you only go through the motions?

Surface Cleansing Not Enough

Some methods, as much faith as you have in them, only give your skin a "lick-and-a-promise." They don't "houseclean" your skin, which is what is necessary.

What you want is *deep* cleansing! Many methods only "clean off" the skin. They do not clean it *out*! Any good housekeeper knows the difference.

What you want is a cream that does more than "grease" the surface of your skin. You want a cream that *penetrates the pores*! Such a cream, distinctly, is Lady Esther Face Cream. It is a cream that gets below the surface — into the pores.

Dissolves the Waxy Dirt

Gently and soothingly, it penetrates the tiny openings. There, it goes to work

on the accumulated waxy dirt. It breaks up this grimy dirt—dissolves it—and makes it easily removable. *All* the dirt comes out, not just part of it!

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies the skin with a fine oil that overcomes dryness and scaly patches and keeps the skin soft and smooth. So smooth, in fact, does it make the skin, that the skin takes powder perfectly without any preliminary "greasing."

Definite Results!

Lady Esther Face Cream will be found to be definitely efficient in the care of your skin. It will solve many of the complexion problems you now have.

But let a free trial prove this to you. Just send me your name and address and by return mail I'll send you a 7-days' tube. Then, see for yourself the difference it makes in your skin.

With the tube of cream, I'll also send you all five shades of my Lady Esther Face Powder. Clip the coupon now.

(You can paste this on a penny postcard.)

(30)

FREE

Lady Esther, 2024 Ridge Ave., Evanston, Ill.

Please send me by return mail your 7-days' supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

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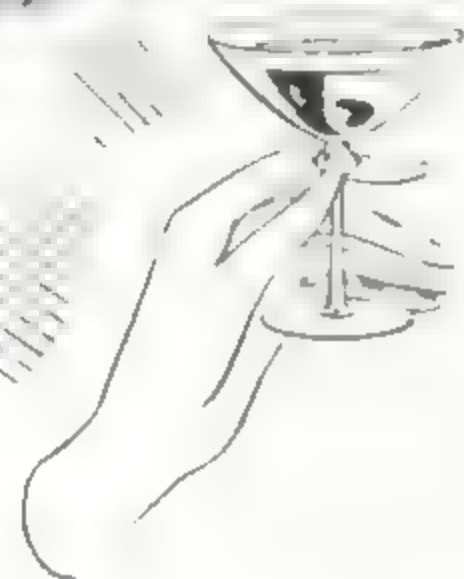
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State _____

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)



WIN A CHORUS of pleased "Ohs!" and delighted "Ahs!" by recognizing that tastes in cocktails differ. Meet them with four kinds of superbly smooth, ready-mixed Heublein's CLUB COCKTAILS! ... A quartet of small shakers also makes a bit ... Fill each shaker with its own variety of Heublein's CLUB COCKTAILS.



To compete with the best of professional barmen you

don't have to be a cocktail-mixing wizard — far from it! Ready-mixed, already famous Heublein's CLUB COCKTAILS are the answer. Heublein's CLUB COCKTAILS are *always* mixed by experts, *always* of finest ingredients. Yet you pay less than half what you would be asked for cocktails at your favorite bar. Each bottle yields 17 or 18 liberal cocktails, properly iced, and what is not used at one serving keeps indefinitely in the bottle. You owe it to your cocktail-serving reputation to order at least two or three kinds from your nearest liquor store! There are nine popular varieties in all . . . each completely worthy of your smartest parties.

*These SERVE YOURSELF
Cocktails are Smart!*



HEUBLEIN'S

THE CLUB COCKTAILS

YOUR CHOICE OF NINE POPULAR KINDS

At all state operated and other liquor stores — Martini Medium Sweet (60 proof), Dry Martini (71 proof), Extra Dry Martini (70 proof), Bronx (60 proof), Manhattan (65 proof),

Side Car (60 proof), Old Fashioned (80 proof), Sloe Gin Cocktail (49 proof) and Rum Cocktail (70 proof). G. F. Heublein & Brother, Hartford, Connecticut.

PREPARED AND BOTTLED BY HEUBLEIN OF HARTFORD

DECORATOR'S LOG

WE have learned to expect a completely original treatment of any room that Jones and Erwin concoct. Mr. Erwin's latest enthusiasm is for a man's room planned to set off a collection of Eastern treasures brought back from a world tour that paused long in the Orient. As a background for all this, the walls of weathered rough wood have been painted thickly in a soft, creamy yellow, and the furniture of lemonwood, zebrawood, and bamboo is covered with a variety of warm beige and cream coloured fabrics, ranging from heavy corded silk and bengaline to natural chamois.

The cork floor is warm brown and soft of texture; there are sheared sheepskin rugs and a low table of gnarled Oriental briar and two huge natural gourd lamps—muted orange in colour—have the shades of natural chamois. A special niche has been provided for the reclining carved wood figure of a Hindu some three feet long, whose angular carved robes have a strange beauty of their own.

Very different in treatment is a bedroom that begins with a flower-papered niche for the bed of burgundy poplin. A flowered carpet with a burgundy ground is patterned in pink, magenta, and fuchsia, and the walls are hung with burgundy rep to match the curtains held back by pink glass peonies. The doors and mantelpiece are panelled in pink and burgundy; pink china door-knobs are painted with fuchsias. Six low, wide chairs are grouped to make two sofas before the fireplace; they are covered in graded tones of magenta and fuchsia, and a four-foot work-table of Second Empire inlay is placed in the bow-window. Two stuffed "Turkish" chairs are covered with burgundy satin and tufted with pearl buttons, and a black lacquer panel on the wall is inlaid with pearl.

All this under a blue ceiling harks back to the days when every New England house had its share of beautiful curiosities brought back from China, and the adjoining dressing-room shares the reminiscence. Here, the walls are hung with Chinese cotton striped narrowly in white and two shades of blue. The floor is covered with straw matting, and teakwood beds are panelled in cane. A tall, simple Chinese wardrobe of mitred teak has two low cabinets flanking it, with a circular mirror over each one. A pair of bedside tables in the same manner have ingeniously designed drop-leaves to hold breakfast trays, and two oval hooked rugs in blues and whites have been executed after old designs. There are lacquered pigskin lamps and red-brown Chinese lacquer chairs with loose-slung leather seats, and another chair, which fits under the desk, is entirely Chinese in line, although it is actually of Biedermeier origin. There are bamboo blinds in this room, and an old painting in blues, which shows the vista of a Chinese garden, further opens out the wall opposite the wardrobe wall.

In Mr. Erwin's own office, the walls are painted that warm greyed pink that he has made his own, and one wall is treated with shallow, fragmentary plaster reliefs—a six-foot palm-tree, an obelisk, and, surrounding a door, a broken architectural opening, all somehow in the manner of a Surrealist landscape. There are rooms and long corridors filled with Biedermeier and Victorian furniture and dozens of mementoes of the Romantic Age, which are put to diverting and decorative uses. Probably only Mr. Erwin will find a place for a pair of lacquered Victorian dispatch-cases with huge ormolu monograms of one of Victoria's regiments, but the hand-and-urn lamps are easy to visualize in almost any room; these are to be had in ivory, ebony, or wood-grained surfaces. There are fine copies of a Sheraton chair, with curved X-shaped legs and caned panels, and, in addition to a number of modern fabrics, there is always a collection of Victorian printed serges and trimmings.

ITEMS ABOUT TOWN: The floor of antiques at W. and J. Sloane's probably holds that special piece for a special place; it may be one of these five items. The long, shallow commode with gilded wirework doors backed with pleated green silk, the entire surface having been painted (Continued on page 109)

DECORATOR'S LOG

(Continued from page 108) to imitate blond tortoise-shell, a really distinguished piece. The Sheraton mahogany four-post bed with a curved tester only about five feet high, for that low-ceilinged room in the country (it should have curtains and a bedspread of old chintz to match its present valance). The Empire day-bed of ironwork, very simple in design, painted cream and green, with cushion and bolsters. Or the Sheraton dressing-mirror for the top of a chest of drawers; it is of bamboo design and painted bright yellow with brown stripings. Or the set of iron garden chairs (with sofa) painted yellow and green with bits of vermilion. These have oval latticed backs dotted with green rosettes, bright chintz-cushioned seats, and scrolled legs—1840 and very diverting.

Margaret Owen's wall-papers are to be seen for the delicately coloured modern French patterns, large, sketchy bouquets on pale grounds, and the smaller-patterned ones in more vigorous colours. Her collection of striped papers seems to have every known width of stripe, and she can have made for you any combination of colours; a grey-and-yellow one is very special. Here is a great variety of paper borders, of all widths and patterns, and the only trick about using them is to know when to stop. The narrow ones can be used to point up a door-frame, and the wider ones for everything from cornices to wainscotings and waste-baskets. Then there is a very delicate sweet-pea paper, all pinks and mauves and soft green tendrils, and a really wonderful black paper—rather expensive, but worth it—has a restrained classic pattern in whites and greys. Most of Miss Owen's papers are in stock, and the special-order ones take only three weeks to procure.

Pitt Petri's pine-cones of brightly gilded terra-cotta are nine or ten inches long and suggest themselves not only as table decorations, for which they were designed, but for Grinling-Gibbons' clusters to be hung at each side of an overmantel.

A new and very adaptable shape appears in a low table designed by Alexander Girard, to be found at Ruby Ross Wood's. The slender, angular frame is lacquered deep ivory, and it stands only about eighteen inches off the floor, although it is about three feet wide and four feet long. There is an ivory-lacquered under-shelf half-way up from the floor, but the thick glass top is its chief virtue; it is engraved on the underside with an angular, trellis-like pattern.

And here are two colour schemes for rooms culled from Oliver Messel's costumes for "The Country Wife." (The settings are equally fine in another very pictorial way.) First is Lady Fidget's dress in two shades of dull pale blue, with its band of silver scrolls on the darker blue, and a scarf in soft orange. And second, the costume of Mrs. Squeamish, which combines chartreuse, plum-brown, claret colour, and dark green with a touch of russet.

EVERETT GRAY LINSLEY

RULES FOR CORRESPONDENTS

ANY reader can obtain from the Vogue Information Service answers to questions on social conventions, customs, and matters of etiquette; on fashion and costume; on household decoration; on shops dealing in merchandise of interest to Vogue readers; and on other subjects that fall within the scope of this magazine, by conforming to the following rules.

The name and address must be legibly written or printed at the beginning or the end of every letter.

Unless especially requested to keep a reply confidential, Vogue is privileged to publish (without actual names) any inquiry and answer that it considers of interest to its readers.

As there is no shopping service connected with Vogue, no shopping commissions of any sort whatsoever can be undertaken. However, Vogue Information Service will be delighted to suggest shops where direct purchases can be made.



Presenting

SPECIAL ARRANGEMENTS FOR AMERICANS
ATTENDING THE GREATEST HISTORICAL
PAGEANT IN THE WORLD

The Coronation of King George VI

RAYMOND-WHITCOMB have completed special arrangements for Americans who wish to attend the Coronation of King George VI and Queen Elizabeth.

Since first-class hotel rooms in London and its vicinity are practically unavailable, Raymond-Whitcomb have engaged the luxurious R. M. S. "ORION"—23,500-ton flagship of the Orient Line and one of the newest and finest ships afloat—to lie at anchor in the Thames at the Port of London from May 11 to May 14 and serve as a floating hotel. Here American travelers will be assured of comfort and convenience, combined with pleasant surroundings and congenial society. Rates, including breakfasts and dinners on the "ORION," daily transportation to and from central London, \$75 up.

Raymond-Whitcomb have also reserved seats for the Coronation Procession in the Westminster Abbey Grandstand, which is generally considered the best grandstand in all London. Prices, 18 guineas to 50 guineas. Seats can also be furnished in other grandstands at a variety of prices.

In these special arrangements, Raymond-Whitcomb believe that they are offering some of the best accommodations now available for the Coronation. Since already the demand for first-class accommodations exceeds the supply, American travelers are urged to make their bookings as soon as possible.

Complete information from your local travel agent... or

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NEW YORK: 670 Fifth Avenue

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Lily of France

Evening Duo-Sette

The vogue of the backless gown is overwhelming. To meet its difficult requirements, Lily of France created the Evening Duo-Sette.

It is completely new with exclusive features.

There is a Duo-Sette model for every figure and every occasion. Boned or boneless. Featured in better stores everywhere. \$10 to \$50.

FRENCH WAYS AND MEANS



Gadgets are a godsend at this time of year. Shots in the arm to a wardrobe, they lure the eye from the same old dress, the same old coat you've lived in all winter. Here and on the opposite page is stimulation from France. At the left, above: Boinet's belt of two silver metal mesh chains, on which silver-star-studded turquoise beads start at the buckle and go round. His massive bracelet (try it below short sleeves) is of gold metal, with turquoise and coral beads clumped on its back. Boinet's gold bangle bracelet swings the maps of half the world. Right, above: Cosa makes intriguing wood and silver talismans for key-rings, bracelets. This is a Gallic Donald Duck on skis



Black patent leather looks so slick and shining against the dull black of Persian lamb coats that Thérèse Hemsy makes a bag (left, above) almost completely of it. Only at the sides does she substitute supple black calfskin, lets it develop into the handle. Sharing honours with all this are the boxy shape and the squared-off bottom. The clasp is of gold metal. Model, who has an inimitable way with hand-bags, cuts the second bag from one solid piece of rust box-calf and then rolls it into this broad-based triangle with handles for the apex. The whole thing is hand-stitched together, and the rust colour couldn't fail to give a new spark of life to a dark coat or a winter-weary outlook

One of the newest and most amusing hand-bags out of La Belle France is the one shown open and closed directly below. It is Suviane's "215," a handkerchief-like affair of softest black antelope, clasped with gold metal and swung by a single loop handle. The trick is in the way it opens. No blind groping for compacts or keys with this, for it yawns, on a jointed frame of six gold metal hinges, wide and open as a favourite book. With the bottom coming to light in this way, it's a cinch to pull anything out of the bag, even that elfin lipstick that invariably hides. Particularly good with midwinter printed dresses or that old black crêpe that needs a tonic. With anything you own, in fact



Belts, two-thirds of the time, are the only trimming the simple dresses of the season have. Directly below are some from Boinet: First, a belt of navy-blue calf with bands that cross in a key design over the stomach. Second: Silver coins dangle Tzigany fashion from a black calf belt. Third: Sharply black accents of patent leather are used to outline this widish belt of soft chamois leather. Bottom group: These, too, are from Boinet, the first one being of wine calfskin, saddle stitched, double buckled. In the centre is Boinet's brown calfskin golf belt with a pouch. Last: twin navy-blue calfskin cords make this lariat-like belt. A metal loop with turquoise beads holds the cords together



Snyderknit



This flattering chenille
is designed with long as
well as short sleeves.
Either Model...19.75

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MODERN LADY OF FASHION GOES CLASSIC IN...



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ARTCRAFT PRINTS

DESIGNS REGISTERED

Recapturing in fabric the beauty of Da Vinci's subtle palette, the inimitable jewel-craft of Cellini, the shimmering glamour of Venetian glass, the exotic appeal of a Persian mosaic, an incomparable Moorish carving or the poetry of Florentine grill work. Lovely patterns and color combinations for all type of feminine Spring apparel. Washable, of course!



SOLD BY THE YARD IN LEADING DEPARTMENT STORES. Choose your favorite pattern from Crown Jewels—Precious Stones—Painting—Glassware—Batik—Mosaic—Wood Carving—Grill Work.

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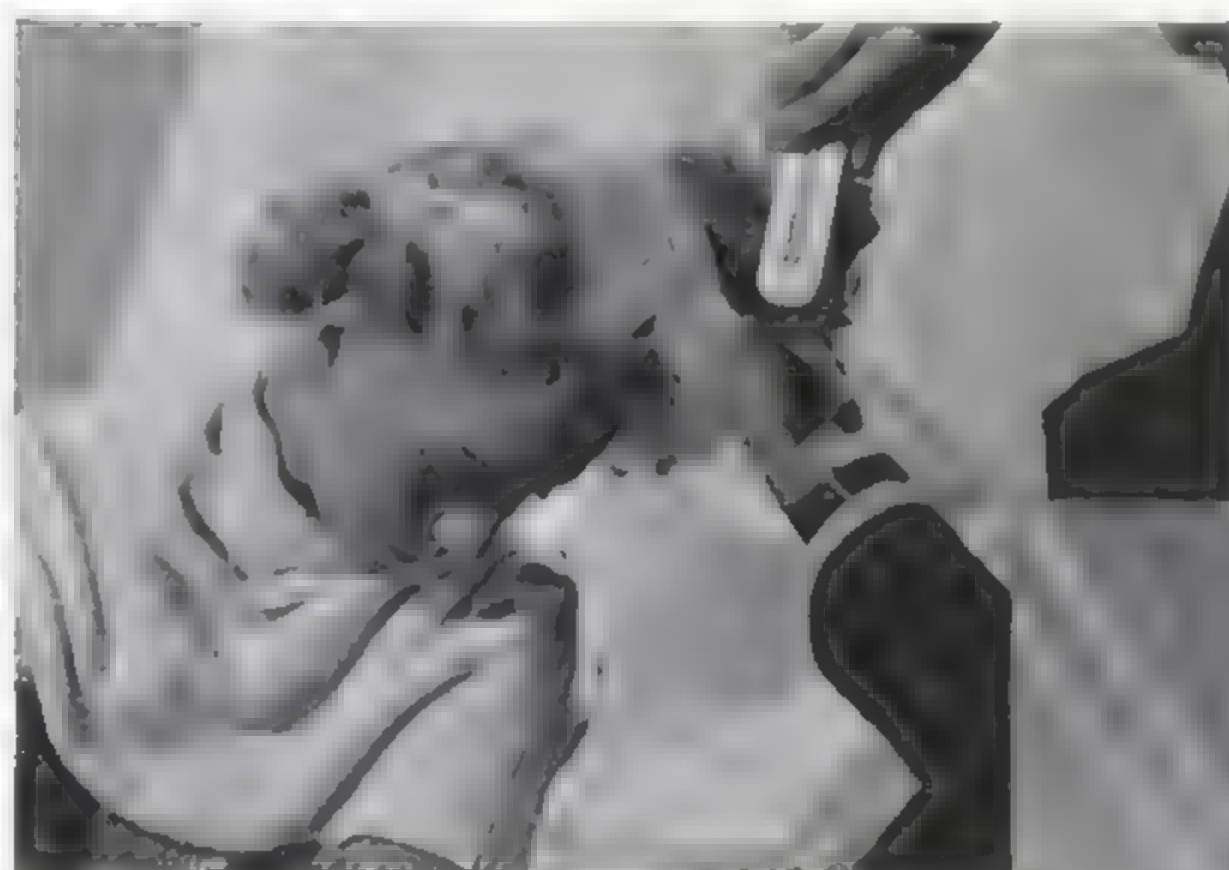


In the beginning—the hair coiffed in a sweeping, tilted pompadour roll for evening

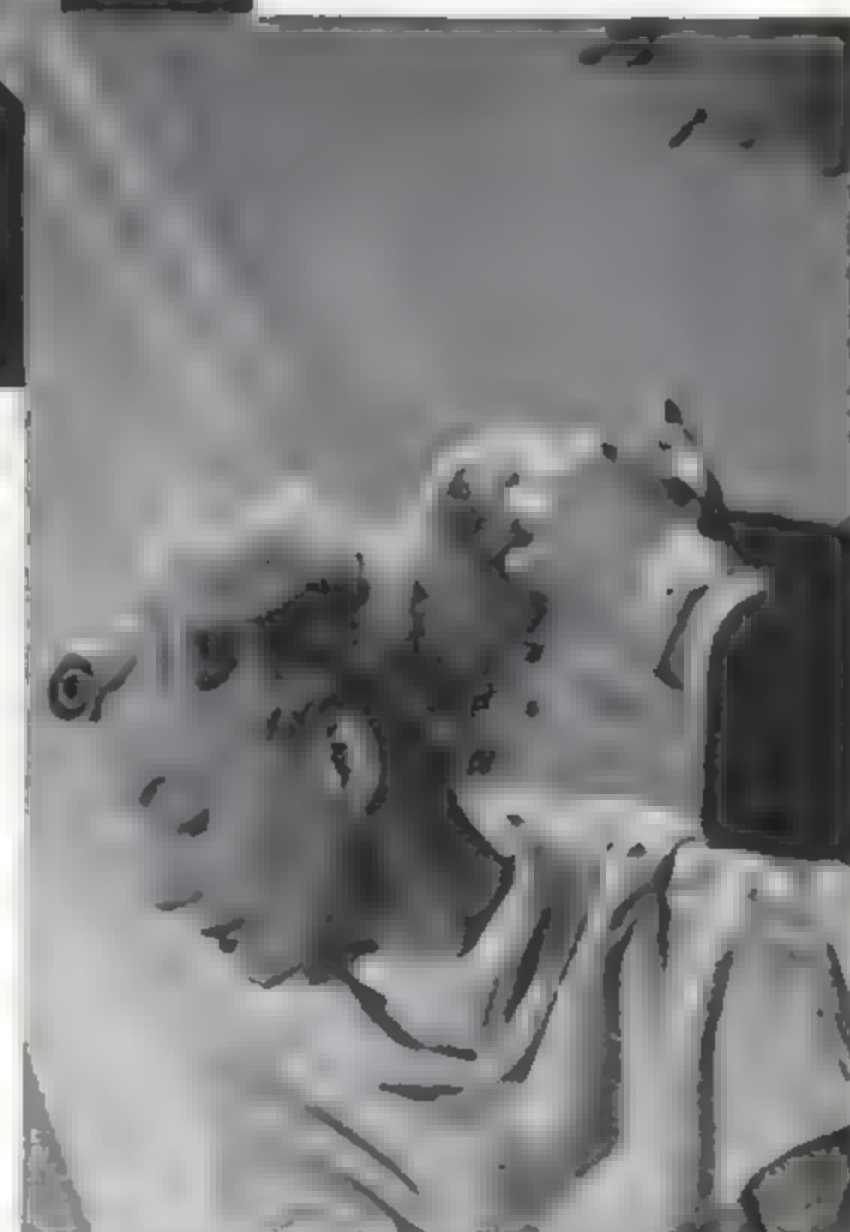
VERSATILITY RULES THE WAVES

ONE lady—two different coiffures? Different in effect, but actually created from one and the same hair set. Here is a dramatic study in versatility; an example of complete change from daytime to evening; a boon for those who like to change their coiffures with their clothes. This particular change was effected by a coiffeur—you can see him doing it in the smaller photographs. But the theme of the story is that, once your hair has been cut and curled a certain way, you can create the change yourself—without the bother of having the hair reset—as well as have your hair-dresser do it.

This quick-change idea is the theory behind a new school of thought in hair-doing, and its sponsor is the American Hair Design Institute. The members of this Institute believe that American women, unlike Frenchwomen, are unwilling to visit their hair-dressers every day or so, or that, even if they were willing, they wouldn't have time. Therefore, the hair of the smart American woman should be done first, so it retains its wave as long as possible; second, so it can be rearranged in different ways without intermediary sieges under the dryer. The *modus operandi* is a new system of waving the hair, known as the Inverted Curl. If you have noticed your hair in the process of being waved, you

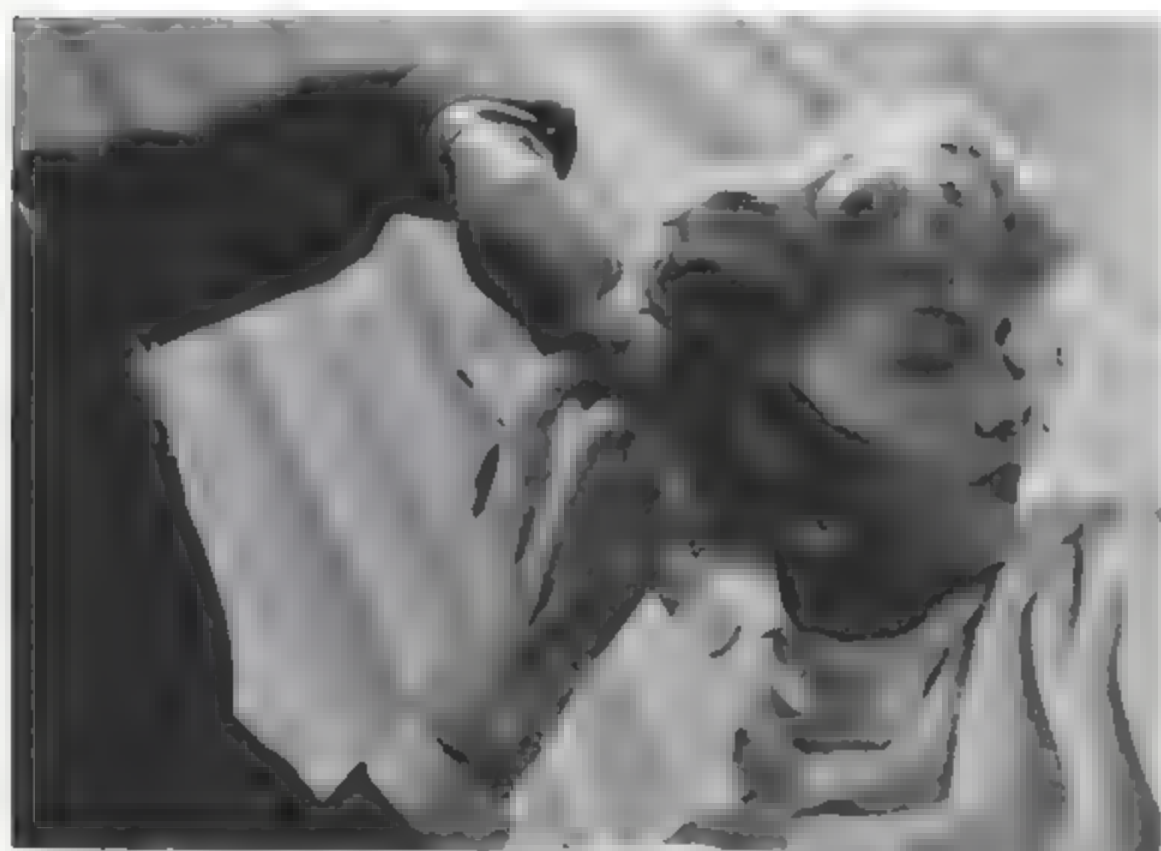


Mr. Louis, of the American Hair Design Institute, takes brush in hand



The back section of the hair is brushed up away from the neck-line

RAWLINGS



The hair at the sides is converted into off-the-face rolls



The front hair is brushed back to form the little crests that rise above the forehead

will see that it is usually curled upward and outward. For the Inverted Curl, the hair is curled downward and inward towards the scalp. When the hair is ready to go under the dryer, it looks as though all the little curls were going in the wrong direction. But when these fine inverted curls are combed out, they are found to go in any direction that proves most becoming. They make ringlets or sculptured waves, can be combed up or down, and brushed like mad in between times. Another inspiration to further this idea of versatility is individual ringlets (made of your own hair or of hair to match it) mounted on special little pins that can be attached in *déagé* manner to your coiffure for evening, in case you don't want to change the whole arrangement for the occasion.

The American Hair Design Institute has its official headquarters in New York, but its members are located in the hair-dressing departments in leading stores in different large cities. The working plan is that the members submit coiffure designs, and, when those that prove the smartest and most wearable are accepted, every member of the Institute throughout the country learns to execute these coiffures exactly. So, when you see a coiffure sponsored by, or credited to the American Hair Design Institute, it means that it can be done for you in your own vicinity, just as skilfully as it can in New York. We have the current list of the stores that have Institute members in their hair-dressing departments, and we shall be glad to supply the names upon request.



Brilliantine and skilful combing work the final transformation into sleek daytime lines

Swing into Spring **WITH CREPE CRILLON**

Graceline sponsors this new Neva-Wet processed crepe in a series of early spring dressmaker bags that look and wear well beyond their modest price.

Gotham



St. Regis

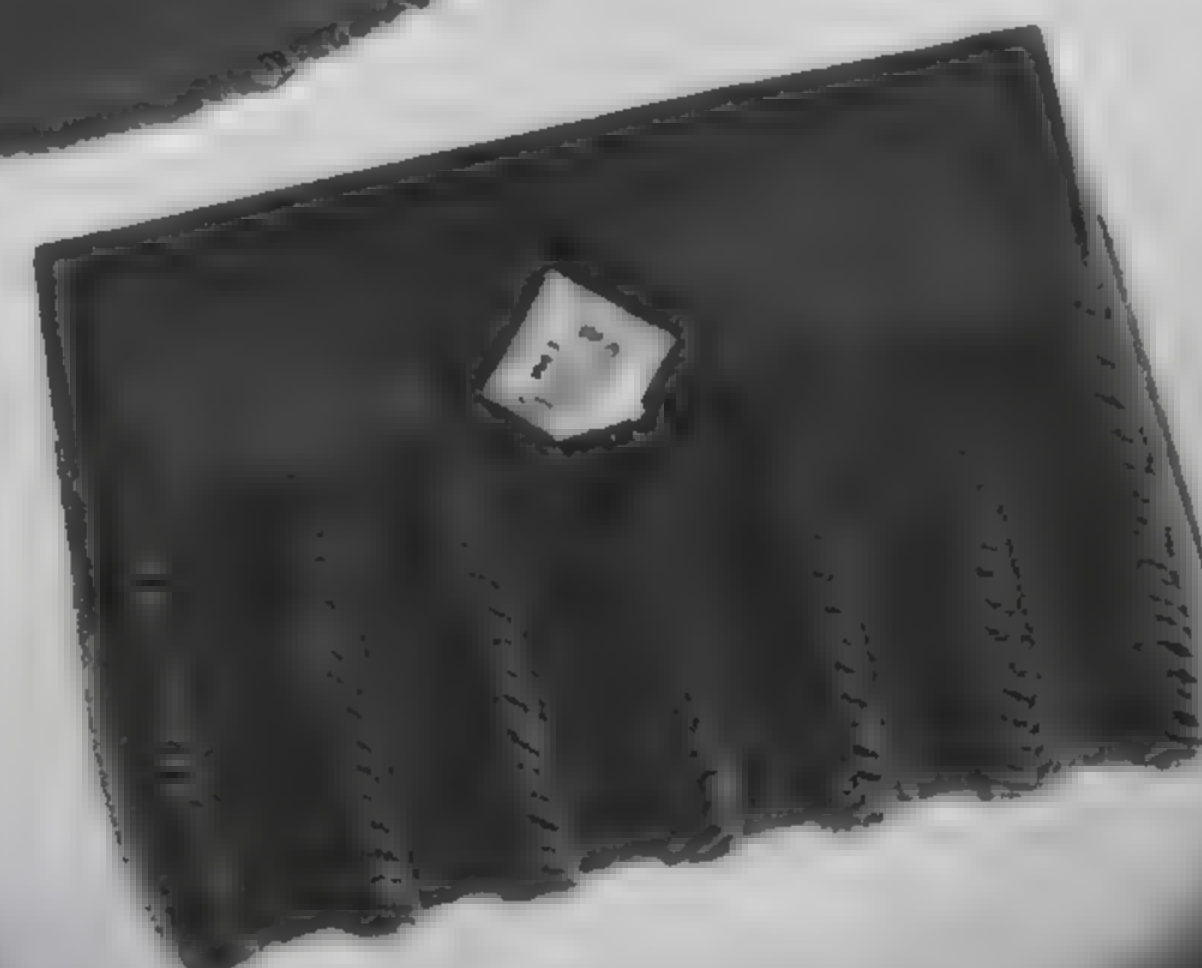


Plaza



• To be positive of authentic styling and lasting quality, ask for these fabric handbags by name. You will find them at most fine stores. Look for the miniature Graceline trademark stamped in gold in the lining.

Savoy



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A rare resource . . . a secret process . . . old family traditions . . . world-wide acclaim . . . the story of Kislav doeskin gloves is a veritable romance. Made from rare French Rigord skins, prepared by a secret process known



Made in France

KISLAV

only to the Buscarlet family, cut and stitched by artisans of the third and fourth generation, Kislav gloves are as extraordinary in performance as they are in execution. They wash in the hottest suds that hands can stand . . . they hold their color and shape . . . they outwear ordinary gloves . . . and they command the enthusiastic loyalty of discriminating women all over the world.

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BEATON'S BULLETIN

(Continued from page 66) The doors of the Alexander house have been flung open again, and Mrs. Whitehouse gives a ball in the grand manner in a setting untouched since the last century when it was created, and that now is unique in New York. The band, sensing the atmosphere, plays old-fashioned dances. The ladies instinctively have dressed in billows. Miss Janet Welldon, in rainbow tulle, has obviously danced Bérard's "Cotillion." The hostess—a Versailles fireworks display in her gold sequins—becomes a catherine-wheel pirouetting in the waltz. An evening for Balzac's pen.

BOVINE HEAD-LINERS

Before, it was so often "cream or lemon?" that the cow, as milk producer, was forgotten. Now the cow is a head-liner. Miss Maxwell puts cows in the elevators that soar up to the Waldorf roof which she has converted into a farm for her latest soirée. The cow for its milk is worshipped instead of Bacchus. The débutantes, a fat covey this year, surprise even the caterers by their rapacity for milk. They swarm around the pitchers. Vastly deep tumblers of this fashionable substance are tossed off. Behind the doors, gallons of this lactic fluid are poured from the main cans into the quickly emptied smaller vessels. Later, the puzzled host can not understand why there should be no diminution in the champagne bill. As is to be expected, the new débutantes are plump, showing decided Tchelitchev influences by the flowers perched on the tops of their heads. They are surprisingly un-American in their clothes. The pleated satin and tulle skirts of their picture dresses are reminiscent of the English country bumpkin. In general, most of the dresses have been disappointing—bad picking or bad choosing. Of the world of which it is our custom to write, only Mrs. Potter, in the grey smoke of her own chiffon and hair, has been outstanding. Mrs. Von Hofmannsthal has developed into an extraordinary beauty; sensitive, delicate, distinguished, but her clothes have been taken from the realms of Oriental fairy-stories, and it would be unwise for others less refinedly exotic to imitate her Princess Zobeide turbans or to wear glass champagne swizzlers in the hair. To the usual faces, a great many others are added. England has sent Guinnesses and Duffs, and it is interesting to see if Lady Stanley could have a success over here. From Paris, there are Natascha, Roussy, Felix, Nicky, Fulco, Gabriella, Lulu, and, although conforming to few of the prevailing rules, the outstanding appearance of Lady Abdy has been appreciated.

Remember the feature in Vanity Fair—"New Reputations—this has been their gala year?"

It has been Margaret Mitchell's winter; and Mr. Henry Luce's and his wife's, Clare Boothe; and John Gielgud's, and Cole (sub-skin) Porter's; and, through him, Virginia Bruce's. On account of Mr. Duke, it has been Miss Priscilla St. George's; and, on account of Miss Priscilla St. George, it has been Mr. Duke's winter. On account of *Live Alone and Like It*, it has been Miss Hillis's winter. On ac-

count of his scene as the conductor in the Max Ernst Central Park scene of "Born to Dance," it has been Reginald Gardiner's winter. Tilly Losch, by her brilliant second's flash on the cinema screen as a peri, not only effaced Dietrich for the entire evening, but, with her unrestrained abandon and exotic vitality, proved that the immobile affectations of the tired "glamour houri" are nothing but silly bosh.

Oliver Messel has been successfully launched on his New York career of sure-fire success. Miss Ruth Ford, erect as a water-carrier, balancing a poppy with trembling calyxes on her Japanese head, is a meteorite picked for stardom. Mr. Barbirolli, with Beardsley's profile, has made good out of a tricky position, and the Opera possesses the advantage of Balanchine's Ballet. Whereas, Broadway has disappointed (apart from the English productions, the W. P. A. "Horse Eats Hat," and "Dr. Faustus"), Fifty-Seventh Street has taken on added lustre.

Géricault, Degas, Berthe Morisot are the names that have vied successfully with Robert Taylor, Errol Flynn, and Gypsy Rose Lee.

Derain is, of course, a prize draw, and Dali is now a name known to all.

It has been the winter for the art dealers, and not only on Saturday afternoons are the galleries jammed. Between two and three thousand people went to see the Matisse at the Valentine Gallery. The Le Nains benefited charity and Knoedler's, and the multitudes who went to Seligmann's talked about pink-and-blue Picasso heaven. But after they had faded, since ten years in Paris, it has been the winter of the Surrealists. The afternoon tea-sets made of squirrel's fur, the young girl made of mouse-traps, have been carefully preserved, brought to the Museum of Modern Art, and have raised Cain. The baffled crowds mount the stairs, few laughing, few differentiating between the excellent Chiricos and the wretched Tanguys, but, when they attain the highest rooms and see the work of the fourteenth and fifteenth centuries with the same symbols used, it is difficult for them not to feel the contemporary lack of invention and general disintegration of modern art.

SURREALISM MANIA

At the opening of the show, birds were caught in flight in women's hair. Black nail enamel made fingers look as though they had been caught in door-lintels, and, if it hasn't been Mrs. Chadwick's winter, it was, at any rate, her night. Her blue feather fantasy head-dress fluttered high above the crowds. Mrs. Sandy Calder looked out, as though wanting to escape, from the bird-cage of her husband's jewellery. Miss Leonore Fini, a negroid "Bubbles," ended up the evening by putting a chicken-bone in a flower vase. Surrealism has swept the country like a plague. People are conscious, now, that pianos have cuticles and orchestras skins, that rooms must be soft and hairy, and that every one is suffering from paranoia.

And now it is spring, the first primrose has appeared on a Colony hat, and everybody wants to see the Coronation of a new King and Queen.

NICE GOING!

(Continued from page 80) that also hold marine toilets.

Among the most spectacular is the one in which Philip Plant sailed, November 11, for his African game-hunting expedition for the New York Museum of Natural History. It has handsome panelled walls of maple, screened doors and windows, Venetian blinds, an awning off the back, a radio with aerial, double beds, a fire-place that burns wood or briquettes, a wardrobe with full-length mirror in the door. These things are standard equipment: the Plant model has, besides, special insulation against the heat, a particularly spacious gas ice-box, and electric fans for the tropics.

Some trailer customers include Count Lederbur, Carveth Wells, E. Steuart Davis of Philadelphia, H. S. Roberts of the New York Stock Exchange, Robert Grant, Theodore Pratt, Olga Petrova, and Michael Strange. Other owners are Philip Wrigley, Henry L. Doherty, G. Macculloch Miller, Marquis George MacDonald, and Charles A. Munn. Custom-made models, which sleep five, cost from \$12,000 to \$15,000.

Such minor differences appear between the commercial models as you might find between two competing penthouse apartments. One company's travelling fireplace is balanced against another's bedroom, with private washstand aft. A kitchen, in which sink and stove disappear under sliding table-tops to convert it into a living-room, weighs against deeply upholstered chairs, which turn into lower berths of the Pullman type when the guests go to bed.

When a caravan like this sweeps into camp—shatter-proof glass shining in the sun, chauffeur smartly visored and uniformed at the wheel—something more than the slap-dash equipment of the ordinary parking space is obviously required. Among the famous de luxe trailer camps that have sprung up so far, that of Ollie Trout on Biscayne Boulevard, Miami, is the most famous, for the Trout camp divides its trailer guests, at a glance, into three classes, as on an ocean liner. First-class *élégants* pay five dollars a week and are fenced off from the \$2.50 lower classes. Their club-house includes shower-baths, washing-machines, and a bar. Umbrellas rakishly decorate the lawn of the camp, which is famous among stand-offish travellers. Another trailer camp in Florida is the Bellehaven, at Miami, with its swimming pool, open fireplaces, and games of shuffle-board for those who can not escape the idea that they are travelling at sea.

Camps like these are scarce in California, but trailers of the most pretentious sort are eagerly gobbled up by moving-picture celebrities. One of the most opulent models there belongs to a Mr. Myrt Blum, a moving-picture agent, who had his trailer built to help him *épater la bourgeoisie* from the East. Mr. Blum's ménage on wheels has two Filipinos in attendance who wear stewards' white suits and alternate at the wheel of the automobile. From its small kitchen, pheasant, plover, and soufflés emerge at dinner-time, and it is nip and tuck as to whether the guests will dress for dinner.

This trailer, one of the most opulently appointed on the Coast, has its own linen and china, marked with the emblem of the land-yacht; its collection of the latest books by every bedside; its telephone, which is plugged in when the car is at rest, so that guests may call up New York or Paris while they loll back, the Pacific at their feet. Oh, yes, there is a short-wave radio.

The moving-picture colony is taking to wheels with all the restraint and simplicity one would expect of them. Joan Crawford's singing teacher, Miss Elaine Lonas, rolls over the hills to location with a small, but impressive caravan of two trailers: one for living purposes; the other, fitted out with a piano, as a studio in which Miss Crawford may trill her scales on location. Miss Lonas gave Manhattan a mild shock last year by holding a cocktail party in her trailer, then parked in the neighbourhood of Fiftieth Street and the East River.

W. C. Fields is a trailer enthusiast who has outfitted his model with a dictograph, to which he dictates nifties for his pictures while bowling from Encino to Hollywood, from Soboba Springs to his ranch. The Fields model has a skylight, roof ventilators, a portable bar, clothes-press, electric clock, and a specially constructed closet for golf accessories. Errol Flynn has a midget trailer, with only one double bed, but is said to be contemplating a model that will knock your eyes out.

Leonide Massine, the choreographer of the Ballet Russe, is always a day or so ahead of or behind the troupe on the road—meaning, to him, any city that is not New York. He travels in a well-equipped model that he has parked on the grounds of museums, through a matey exchange of courtesies among the Arts. He travels with a Russian chauffeur whose wife acts as cook and housekeeper.

The interior of Massine's trailer, which is fancy, is decorated in New England cottage style, with such surprising additions as a charcoal samovar, a siren for use in Europe, where they are allowed, and an enormous collection of symphony records for his travelling gramophone. He belongs to the select company of hosts who have given cocktail parties *chez* the Lincoln Highway. He once entertained the entire troupe of his company with a trailer party in honour of his dog, Smoky; the *pièce de résistance* of the party was *pirozski*, a Russian delicacy that frightens most cooks at a stationary stove.

Massine, who occasionally abandons the trailer for a night in a hotel, gets confused about where he really is living. As a result, he has lost, on tour, two complete Mozart scores, a suit of clothes, a silk dressing-gown, a shaving set, and his collection of keys.

With wood-burning fireplaces, super mattresses, electric refrigerators, air conditioning, shower-baths, sliding partitions, and a larder stocked with whatever game the country can afford, the Romany life of 1937 goes on its gaga way.

Dinner at eight, Toyo. Serve the vintage sherry and slow down to sixty on the curves!

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HANDS ACROSS THE SEA



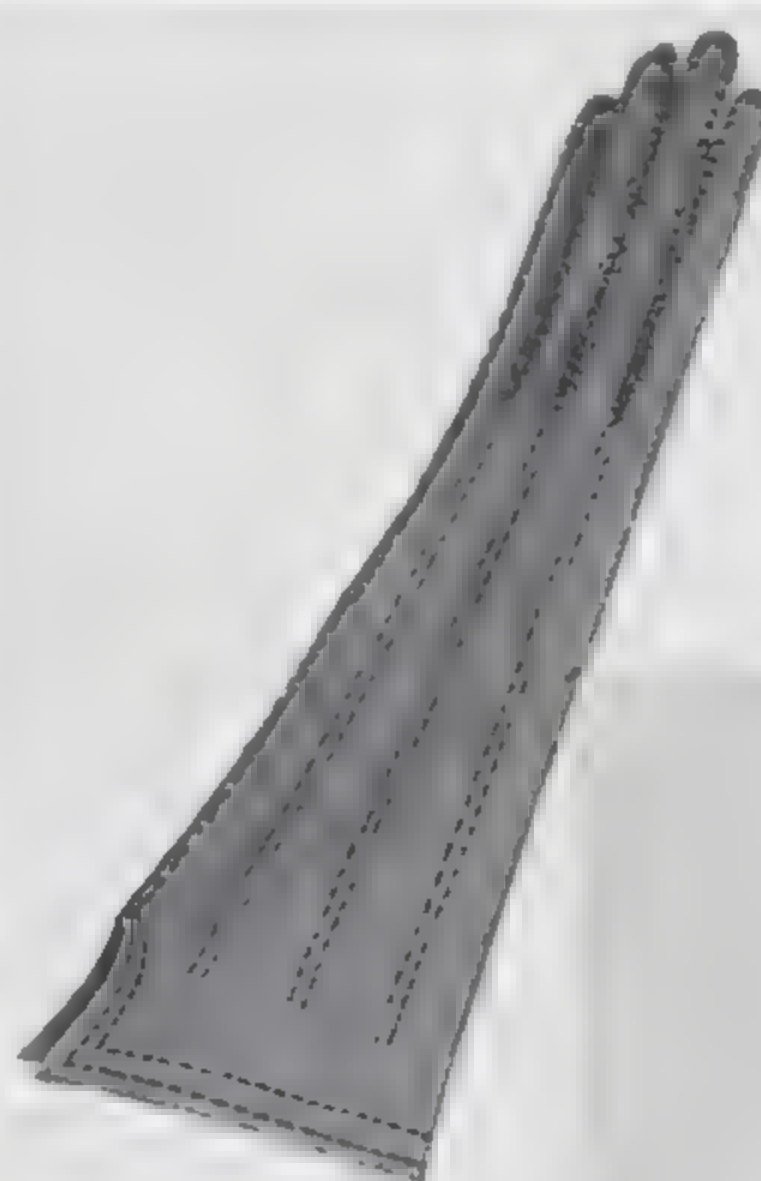
Decorative stitching enlivens all these gloves from Aris. See the diagonal rows on this red antelope glove



Algebraic crosses are stitched in a pattern all over the back of this beige antelope gauntlet from Aris



Tiny antelope leaves in appliqué are scattered over the top of the hand on this pull-on of black kid



Precise brown silk stitches outline the fingers and stripe the back of this Aris glove of ochre-yellow kid



Overstitchings radiate in arcs from the cuff of this brown antelope pull-on, which has the palm made of kid



Fine embroidery trims this glove of white kid. The darts up the back are extended to encircle the wrist

MY LIFE AND WHAT OF IT?

(Continued from page 78) particularly intimate way, "Oh, Lulu, you little darling, take care!!!"

But among all those men who adored me, adored me wildly, passionately, men of all creeds, of all nations, none I remember better than . . . well, let me be discreet, for once, and call him "X," for he is still among us and a very, very prominent person in a large, English-speaking country. Now do you guess?

Ours was a singularly fine, tender friendship, and I can not do better than let you read for yourself some of his letters to me! Here is one:

Dear Mary: (2)

"Old top, so sorry. Can't possibly make it. See you some other time. Weather foul—"

Here is another:

"—sorry, old darling, but can't make it Wednesday. Nor next week either. Will have to postpone our meeting. By the way saw Pip (3), Terry (4), and Bridget (5). Weather fine. Keep well—"

And here is still another. A letter which shows you what true friendship meant in those days.

"—Conny (6) saw the Archduke, and he's all for it. G. W. B. (7) strongly against it. Patsy (8) will see it through, whatever happens. And there is always the Prince (9)—"

BEAUTIFUL MOSCOW

Heigh-ho! Those were the days! But alas, soon the War broke out, and, as I had meanwhile married a sort of Russian (second husband, my first was a simple American called Jim), I was living in Moscow. Beautiful Moscow! Everybody so rich or so poor! What a city! As soon as I arrived all the prominent people literally swarmed to my house. And one man after the other received from me the finest thing a woman can give a man—her innocence!

I knew everybody and everybody's affairs as well, and many years later (1926) old "Buzz," one-time English Ambassador to Russia, was known to have said to a very dear friend of mine, "If it only hadn't been for Baroness Kraskavsky (10)—" A splendid tribute! And a splendid fellow, "Buzz." The finest type of Englishman and so

were his brothers, Robin, Reggie, Cecil, Colin, and Evelyn. Splendid, dear fellows, full of sweet dignity and fine on a horse.

- (1) I called myself Lulu at the time, although this wasn't my real name!
- (2) He called me Mary.
- (3) Gerald Montmarcy (1880-19—) e. s. 3rd. Viscount Peeverham. m. in 1900 B. R. "Bibsy" Sweeny, d. Baron Oonogh.
- (4) Terence.
- (5) A parlour-maid.
- (6) Grandduke Constantine Michalowitsch.
- (7) G. W. B.
- (8) The writer's mother or sister, I forget which.
- (9) Have no idea.
- (10) Me.

Soon, alas, the revolution broke out. Yes, the revolution, and I can assure you, dear readers, that it left me a wiser woman. No doubt about that! As soon as I could escape Russia, I went to Paris, and immediately I asked every one of importance to help those poor, poor Russians! Lovely, frail women who had never done a stroke of work in their lives and now had to *swill vodka bottles!*

AMERICAN VENTURE

Soon, however, I realized what a cruel world this is, for no one listened to me, and so I left for America. Alone. I had divorced my Russian husband, as I really couldn't bear him any longer. I would look at him and think: "You ape. I'd like to saw you in two." I finally thought it would be better if I left him. He has never forgotten me, which serves him right.

I came to America in the autumn of 1925, and immediately felt its charm. Tall, blond, sinewy, oh, positively young *Grecian* gods they were. It's the men I am talking about, as usual.

I rented an apartment and furnished it most strikingly, if not in good taste, and opened my doors to all.

Some of these men, the thoughtless, dense type, assumed that I wished them to bring their *wives* along as well! This error on their part caused some startling situations! I remember one of these wives especially (her name was Rose), and we felt pangs of antagonism at first sight. With her husband, however, I had a deep, glowing affair of short duration. There were others—too many to mention. Such is life! Men never *could* leave me alone, and, if they did, I could not leave *them* alone, so you see the result? It's pretty bad!

THREE O'CLOCK IN THE MORNING

What's the best place to be at three o'clock in the morning? Where should you go for the best dancing in town; the best oysters; the best view? These are some of the questions that are answered in "The Best Things in Town," one of many special features in the February 15 issue of Vogue. This next issue is full of all kinds of answers to all kinds of questions. What are the latest dictates about clothes, about hats, about coiffures? What are the spring fabrics that we'll all be putting on our backs in a few weeks? What are the newest tricks for refurbishing a winter-weary face—and outlook? What's new in Hollywood; in Palm Beach; in London? Watch for the February 15 Vogue—and find out!

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● Colors as rare and exotic as a tropical orchid... styles as flattering as a coat of tan... weaves as snug fitting, and as wrinkle-proof as the skin itself! For lounging luxury or swimming ease, Catalina's genuine flowered lastex swim suits are fashion's newest "rave."

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FOOTLIGHT LINE-UP



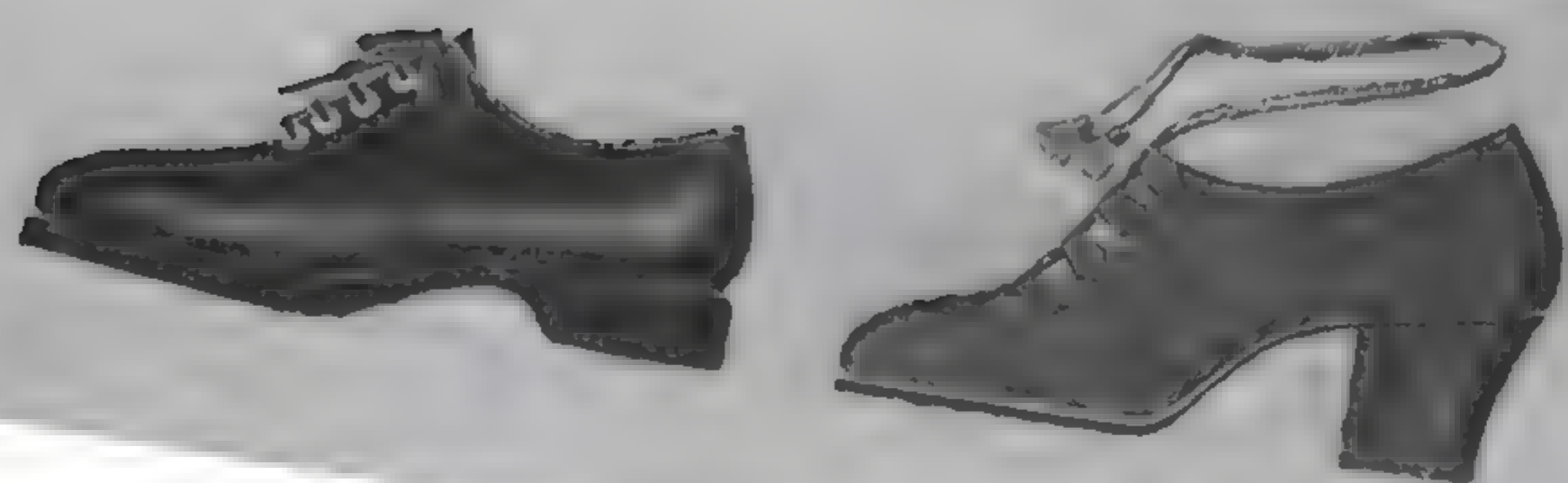
Second row: Walk-Over's golf shoe of calf and Bucko. Arnold Authentic's Bucko shoe with brown tongue. Cleats for a solid stance on Stetson's Norwegian calf shoe. Vitality's crêpe rubber-soled Bucko shoe, completely blue. And last, a Collegebred ghillie of blue Bucko, unlined and hence ineffably cool for tramping the fairways; Cammeyer



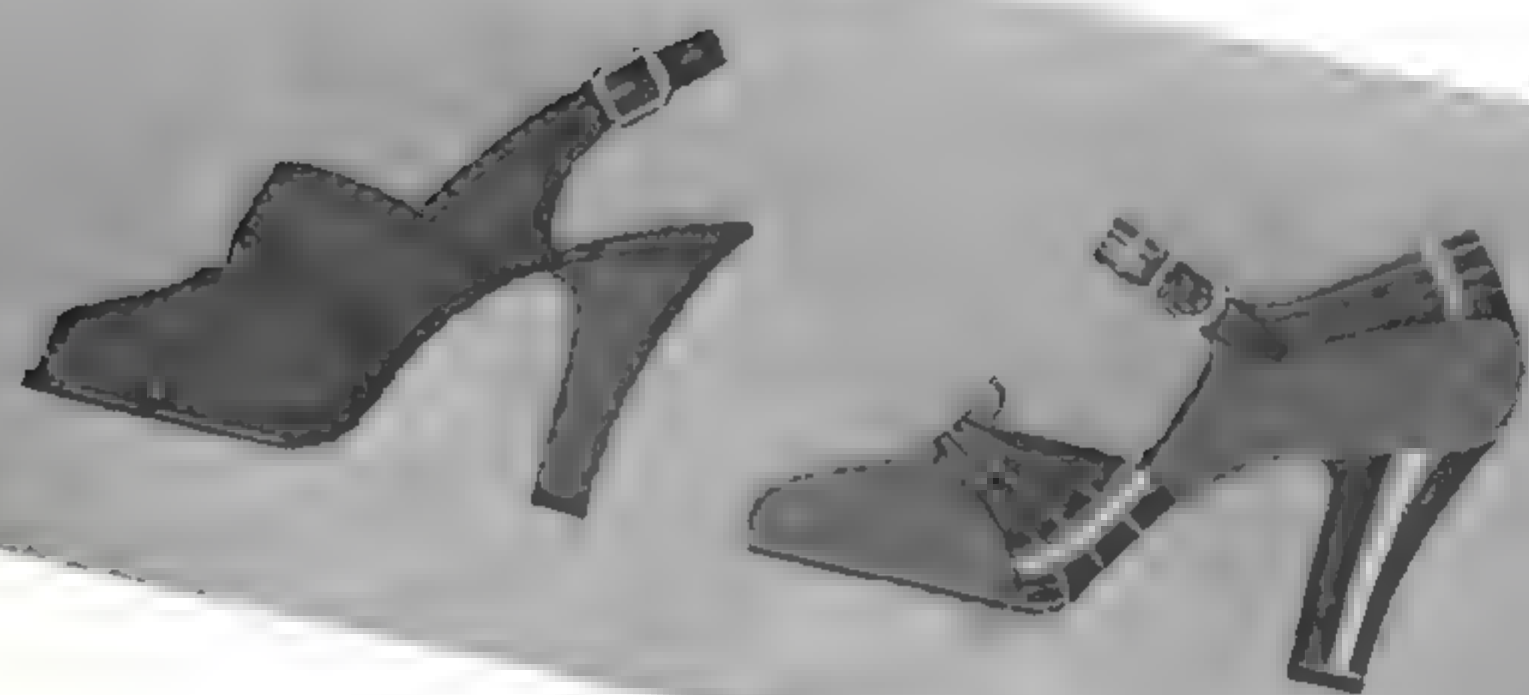
Heading the row directly above is a Tru-Poise shoe of fine gabardine, with the new butterfly tongue to trim it. Altman. The second shoe is a Fashion Plate wrap-around kid sandal. Walk-Over brightens gabardine with patent leather. Fourth: Andrew Geller's dancing sandal of bright suède. Fifth: Red Cross shoe of gabardine, patent leather; McCreery



Across top row: Collegebred Oxford of Bucko and calf; Stern. Stetson's sturdy English brogue of Norwegian calf and Bucko. White Bucko and brown alligator in an Arnold Authentic shoe. Fourth: Naturalizer calf classic, one strap, leather heel. Slater's top-notch Oxford made of brown calf and white Bucko. Last: Stetson builds this Oxford of deep, rich brown alligator



Third row: Andrew Geller's suède and patent leather sandal. Next, a Fashion Plate sandal almost all stitched kid straps. Laird Schober: gabardine, patent leather; Lord and Taylor. Fourth: Jacqueline cocktail sandal, entirely of patent leather. Kid and suède are paired in this up-in-front Peacock shoe. Rice O'Neill: patent leather, gabardine; The Tailored Woman



CARIB—two-piece Bradley that's breezy and débonnaire enough for cruise climes or your northern Spring! The blouse has a wavy marine stitch, long or short sleeves, and grosgrain-and-button trimming. Nice swish to the full-fashioned swingskirt. Knit of Caronne—an exclusive Bradley yarn—in a rich texture and six sport and town colors. At fine stores.

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GAY

as the first crocus...

AND JUST AS GOOD TO LOOK UPON

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The flower print has everything to make you love it... contrasting ascot scarf, soft tucks on the shoulder, an unusually graceful skirt. Black, Navy, Copen, Rust and Aqua. Sizes 12 to 40. \$5.95

Pearl buttons down the front of this polka-dot tailored frock of Seal Crepe in a dobby design. Stitching accents the trick pockets and collar. Navy, Black, Wine, Green and Brown. Sizes 12 to 20. \$5.95

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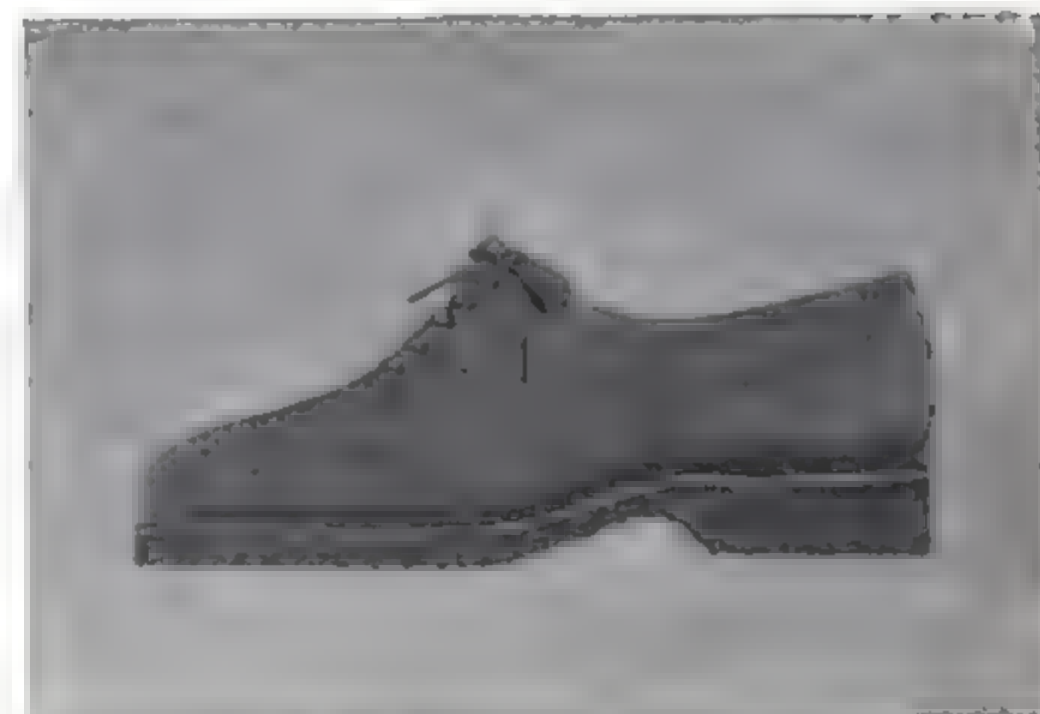
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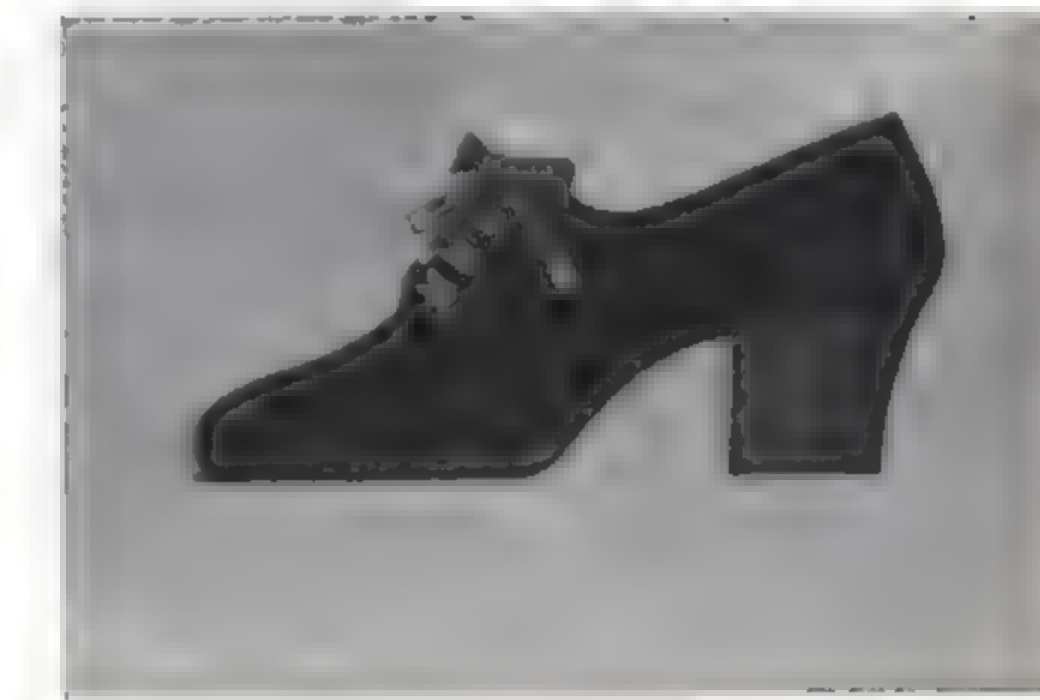
If unable to locate L'Aiglon, write Biberman Bros., 1350 Broadway, New York

STEPS INTO SPRING

Bucko in its fine natural colour is a brand-new sporting event. Here, top at the right, it goes into a Foot Saver classic shoe, soled with supple crêpe rubber. Second: a newcomer—the “puttering around” shoe that’s quite as soft as a moccasin. This one’s of navy-blue or white kid; Bonwit Teller. Third: British Walker’s forte is classic shoes, like this sturdy Oxford, which combines herring-bone linen with calfskin



The tongue of the first shoe, left, is split and stitched to look very new. The shoe itself is of black gabardine with a stitched calf saddle. Macy’s. Second: a Naturalizer shoe of white linen and brown calf, with three straps and a right look about it when worn with linen and simple silk dresses. The third is an Air-Step opera pump, to make feet seem sizes smaller. In front, there’s a tiny, neat bow. From Gimbel’s



First of the triple stars, right, is Florsheim’s brown Bucko shoe with the tidiest sort of little tongue and leather lacings. Below this, another British Walker model. This one is for country. Made of reversed calf and supported by a built-up leather heel. Franklin Simon. Third: A Foot Rest country shoe with rugged brass eyelets studding the Bucko that makes it. The leather heel couldn’t be better for walking comfort

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children really like!



Here's an easy-to-prepare cereal that's popular with children, and grownups, too. Made of choice, sun-ripened whole wheat, Ralston tastes so good that everyone asks for it again and again.

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... the factor so essential to normal growth, sound nerves and good appetite. That's why thousands of doctors recommend Ralston—why mothers everywhere serve Ralston regularly for healthful happy mealtimes. Ralston costs little, cooks quickly and tastes delicious.

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CEREAL

"WE LIVE IN VIRGINIA, SOUTHWEST"

[EDITOR'S NOTE: Quite unwittingly, we seem to have started a series of articles when we published "We Live in the Country," in the April 15, 1936, issue. For, voluntarily, readers have sent in contributions. We have found a number so interesting that we will publish them from time to time.]

WE live in everything from limewashed shanties to faded, pink brick Colonials. Our ash-trays are always full . . . there are usually a couple of setter puppies underfoot . . . and our servants call us "honey." Our furniture is old and covered in everything from what used to be the brocade lining of Aunt Marnie's opera cape to a crazy, dyed muslin. We flavour our rooms with the sharp scent of wood smoke . . . and the clean, green of pine is everywhere.

We ride . . . a plump plantation horse that takes a fast "rack" on crisp, cool mornings and a friendly "slow gait" on full-moon nights.

We angle . . . when the "hornies" run and on through the trout-and-bass season. We breakfast on the pan-broiled catch with spoon bread and cress.

We hunt . . . the quail, the grouse, the fox (not the pink-coat type of fox, mind you, but one who leads the Walker hounds apace while the hunters sit around the camp-fire and listen to the symphony of the chase).

In the early spring, we attend the County Sing. People gather at the willow grove near Hurt's Bottom, where attention is equally—well, almost equally—divided between singing, praying, preaching, and investigating baskets of fried chicken.

On the first of June, Bob Porterfield and his Barterites arrive. The old seminary is now a summer theatre where the bill might present the world première of an unknown comedy, a drama by G. B. S. (they're not the same you know), or an enchanting, new version of an old morality play. We all "barter" for admission with a jar of jelly, a bunch of lettuce, or maybe an extra wire-haired terrier. (No ripe tomatoes allowed.)

"The Play Is the Thing" . . . until August. Then, we invade White Top for the annual Folk Festival. Everybody goes to White Top . . . baby rabbits scuttle from under wheels, a houn' dawg trots alongside an ox-cart, blue jeans rub elbows with English tweeds. Two days of ballad singing, folk dancing, and fiddle sawing . . . then some go back to their mountain cabins with prize money, but most of us just carry a headful of gay tunes and a note-book filled with new verse.

When the frost is on the *punkin*, it's time for the County Fairs and Horse Shows. We always take an entry . . . prize potato or Percheron. We snatch Blue Ribbon Dominicker feathers to tuck in our curls and sprays of polished crab-apples for our lapels. We swap recipes with the farmer *frau* and come home laden with everything from headcheese to dolphin candlesticks.

Before we know it, it's Christmas . . . and we're gay as anything, what with cutting down the old pine-tree, getting out the pudding moulds, wrapping presents of ground meal and grits, hand-dipping bayberry candles for the whole house. On Christmas Eve, every one comes to call and stays to help string the pop-corn and cranberries for the tree . . . the nog bowl stays at low tide . . . some one reads Dickens' *Christmas Carol* aloud . . . and we all sing to the tune of the old reed-organ.

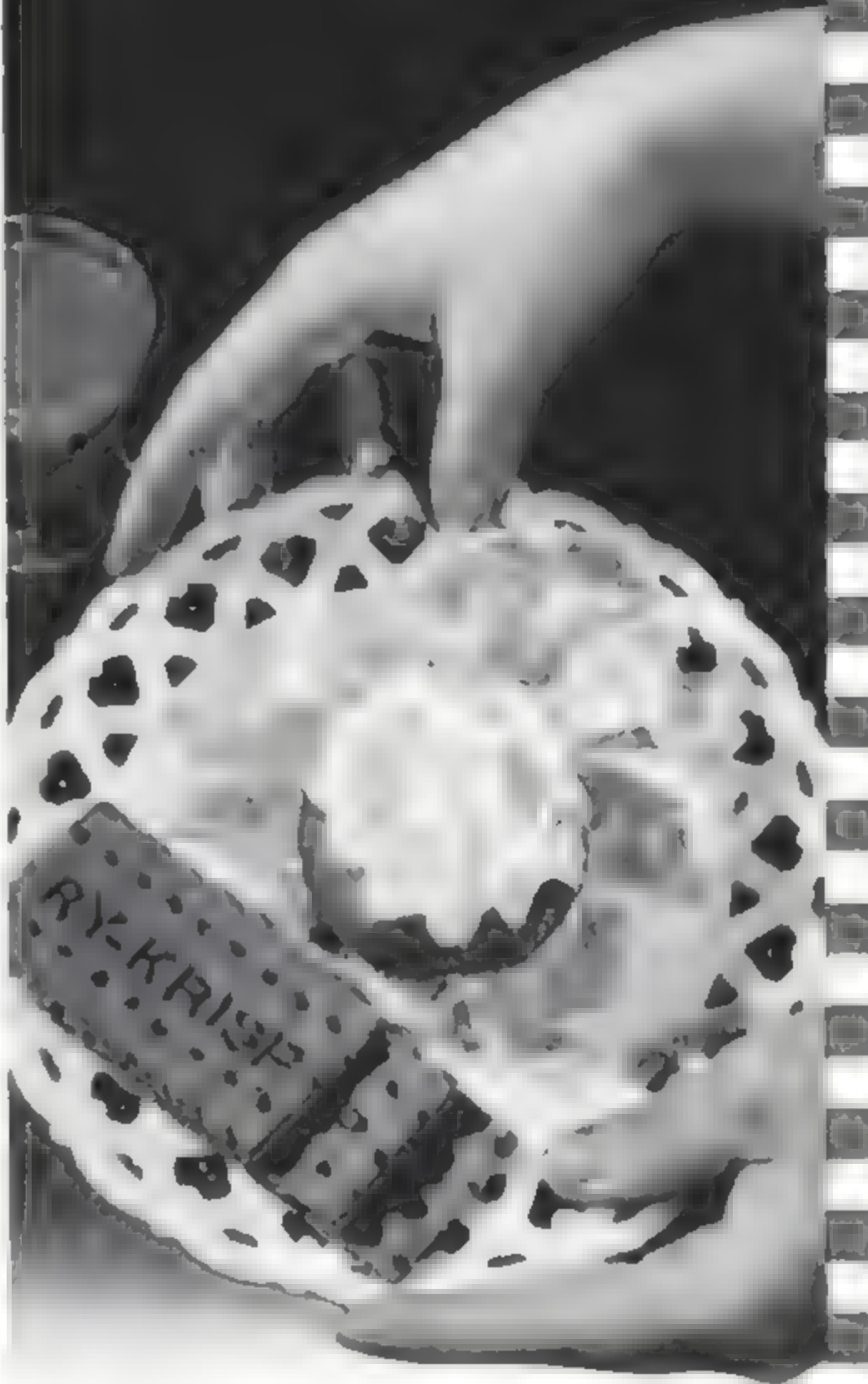
When it is close season on everything else—we collect! One-of-a-kind cups, from doll tea-sets, for demi-tasse . . . silver vest buttons for stock-pins . . . an old dough trough for a grand wine-chest . . . open salts of Sandwich glass for ash-trays.

Somehow, we manage to sew. Sun-suits for our little ones, of Woolworth bandannas in red-and-blue . . . peasant gardening skirts for ourselves . . . dinner-dresses of Prunier prints, ticking, tarleton . . . always made with billowing skirts and enormous sleeves . . . and always worn, whether we bake the beans ourselves or have Dicey do a pilau.

Yes, we ski on Stonewall and skate at the Meadow's pond, or we trace patterns in the branches and listen to the frogs. Lawks! We've been busy *living* in Virginia, southwest!

JANE BIRCHFIELD

... and
Ry-Krisp
is the crunchy
whole rye wafer
everyone likes



Served with soup or salad—as breakfast toast or a party appetizer—these brittle-crisp wafers always make a hit. No one, it seems, can resist their crunchy goodness, their unique rye flavor.

And remember—Ry-Krisp guards the waistline, too.

You can eat these whole-rye wafers to your heart's content—there's nothing in them to put pounds on the figure. In fact, Marion Talley's famous recipe for reducing is to eat Ry-Krisp as bread at every meal—and she now weighs 107 pounds! Ry-Krisp tastes delicious—is filling but not fattening.

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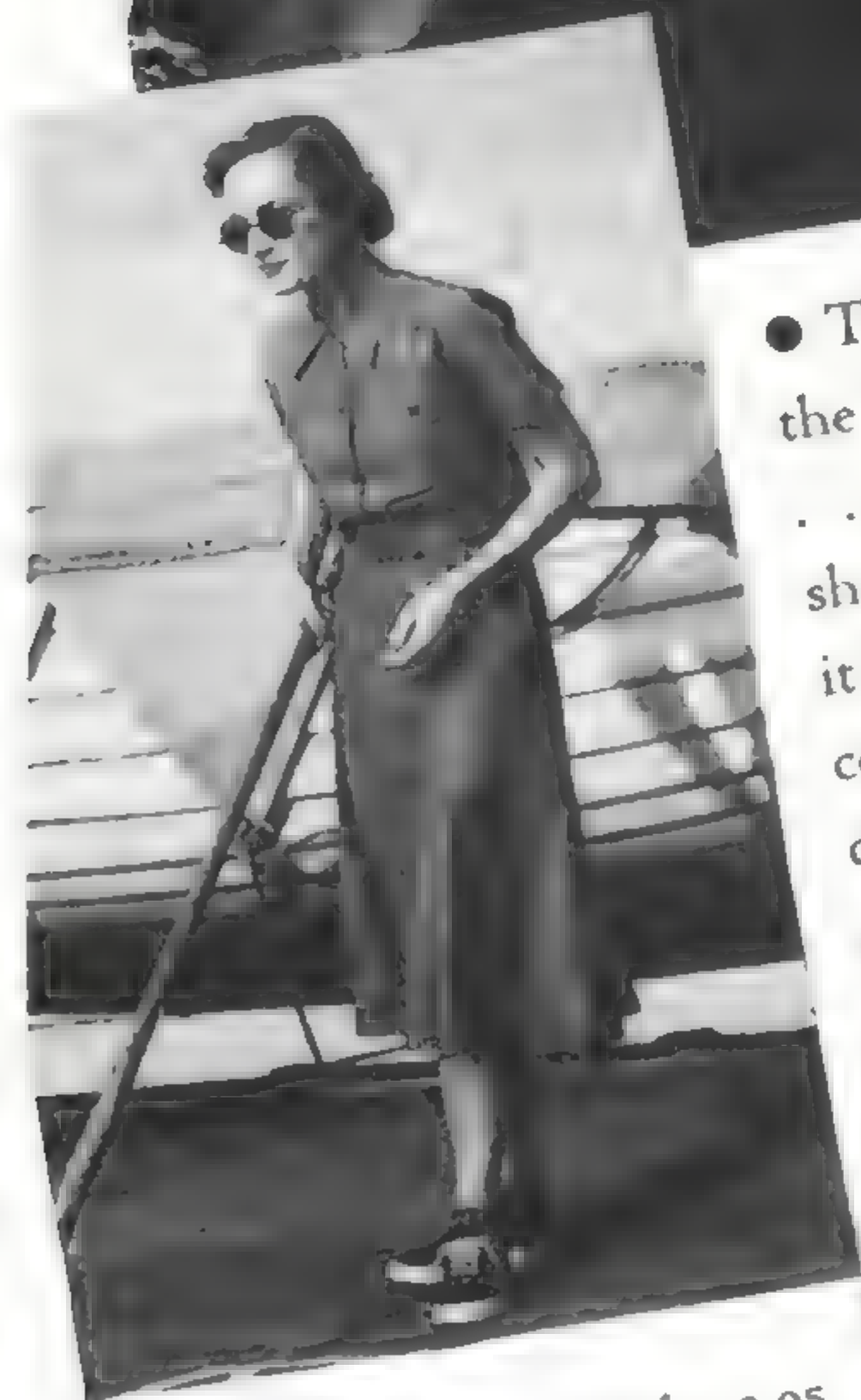
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WHOLE
RYE WAFERS

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Sanforized-Shrunk
40 NORTH STREET NEW YORK CITY

● The merriest hardiest play clothes of the year are made of trainman's fabric . . . Pepperell Chambray Sanforized-shrunk. Severest scouring will not shrink it out of fit and will actually mellow the color. Perfect for sailing, bicycling, gardening or beach combing. Wear the shirt with skirt, slacks or shorts. One of a large group of play clothes identified by Pepperell label illustrated below.



MORE PARIS PREDICTIONS



NELSON

Left, above: Francevramant proves again that you must have a bolero jacket, this season, whatever you put it over. This one is of grey jersey, short and full. With it, a red felt scarf knotted around your neck, and a red felt belt around your middle.

Right: Chanel uses mousseline de laine for the blouse of this navy-blue wool suit—mousseline de laine printed so that it looks like embroidery, with red flowers and green-and-white foliage. Agnès' picot Breton with a grosgrain bow. Ostertag jewels.

Left, below: Francevramant puts a bolero only in the back of this black crêpe dress—in front, the waist is fitted. Red crêpe de Chine and white piqué edge the pockets and the neck-line.

Right: Patou's navy-blue wool suit has no collar and no revers, but it has a magnificently minimizing effect on your waist. The jacket, buttoned tight over the hips, has scrolly arabesques and loose, long sleeves, and comes down in a point over the skirt



MORE PARIS PREDICTIONS



Left, above: Schiaparelli dispenses with revers—it's getting to be a habit in Paris—and with everything but an excuse for a collar, on the jacket of this black wool suit. It closes high at the throat, with pompons and two deep bellows-pockets in front.

Right: Francevramant, sharing in the general passion for Paisley prints, made this ensemble: of mousseline de laine, yellow and red printed, rich in colour as a Persian embroidery. The bolero juts backward to belittle your waist. Suzy picot toque.

Left, below: Francevramant takes black mousseline de laine, printed with a green motif, for this dress, bordered like a cashmere shawl. Louise Bourbon's Mexican hat. Ostertag jewels.

Right: Maggy Rouff's suits, too, have pretty non-existent collars and revers these days. The jacket of this black wool suit has saw-tooth edging along the neck-line and around the pockets and the bottom; it closes with red-and-yellow-and-green pompons.



For Tea or Tee... or Tropics!

February's most versatile hat . . . its flattering slouch crown of Tish-U Felt (with its gay diamond stitching and sporty golf bag and clubs) feels at home anywhere! Even the brim acts as you like it . . . it's delightful à la Breton...and de-lovely as a snap-down!

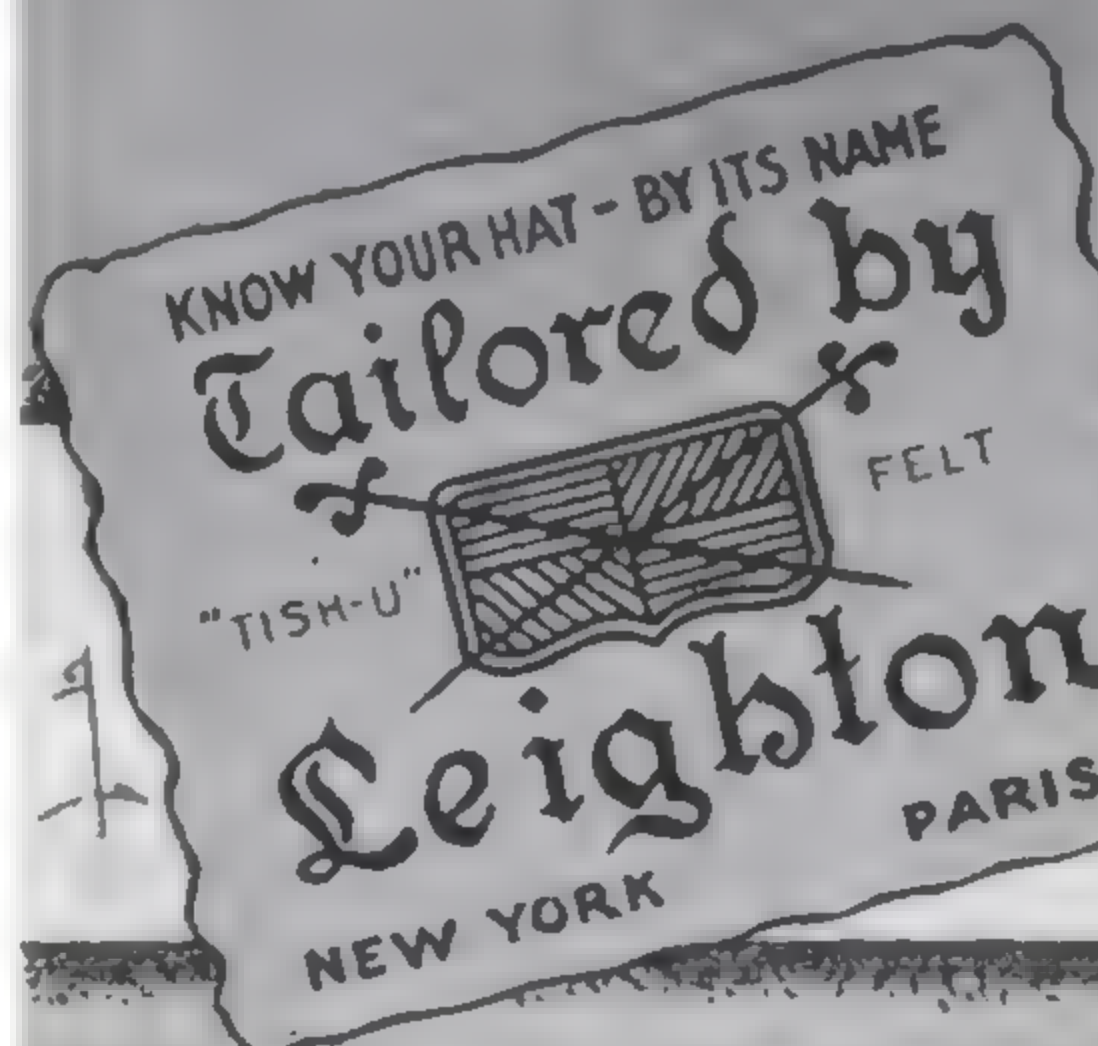
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Gay sombreros scattered on dark backgrounds tell you that fashion is keeping step with the "Good Neighbor" trend. Celanese has planned this pattern on a luxurious crepe background ideally suited to your first spring print. The V-neckline and pleated skirt invite you to enjoy a new mood in fashion—a dress to wear with flattering results. In black, navy and brown with multi-
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*Reg. U. S. Pat. Off.

Over 400 shops are showing this fashion. If you don't find it in your favorite shop write

KANE-WEILL, INC., 498 SEVENTH AVE., NEW YORK

THE BACHELOR HOST

(Continued from page 88) to a sitting-room overlooking the river. In front of the fire, on a round table, is a tray with vodka, sherry, and vermouth. Our host comes up with still another tray that he puts down beside the first, and proceeds to make something delicious to eat with the drinks.

On close inspection, the mixture turns out to be a paste mixed in a bowl, of cream-cheese, anchovy paste, salad-oil, chutney, and "Harvey" sauce, with which he fills the hollow of celery stalks, cutting off two-inch bits and passing them to the greedy guests who are, by then, holding glasses of vodka in the other hand. The party is made.

TRADITIONAL SWEETS

We go down to lunch, our host calling to "Mrs. Rush," who is just visible through the kitchen door down the passage, as we descend the stairs. There are eggs *en cocotte* already on the table. When we have finished them, the plates are removed to a side-table, and in comes Mrs. Rush, wheeling a little wagon serving-table with the joint and vegetables in covered dishes on the top shelf, and sauces and so forth on the lower shelf. Our host carves the joint, and the person next to him helps serve the vegetables. We eat like kings. Later, the wagon returns with the sweets. There are always three of them, for Mrs. Rush is still in the "tradition" where a gentleman has a *choice* of sweets. And although Walter Crichton has tried to get his Mrs. Rush out of this tradition, he has failed and is doomed to a diet of three sweets for, we hope, many years to come. One sweet is usually a tart, one a very rich concoction with cream, and one a compote. Mrs. Rush's compotes are wonderful. Here is how the pears are done. They are peeled, halved, and cored, then placed in a deep earthenware pot (like a bean-pot), covered with brown sugar, a few cloves, and the parings, and the whole covered with water. A little cochineal is added to make the compote brown, buttered paper is put over the pot, the lid put on, and the pears are cooked slowly from four to five hours. They are better than any compote of pears I have ever tasted.

Again we go to the sitting-room and have coffee by a roaring fire. From the depths of the comfortable sofas, we can gaze out of the window at the people walking along the tow-path or drifting down the river. Tea is a luscious affair with hot breads and overrich cakes that conform to Mrs. Rush's attitude toward the sweets. The winter afternoon light fades, lights begin to twinkle from the cottages on the opposite shore, and the light from a barge flickers across the water. It doesn't seem possible that such a glorious day has already come to an end and we must tear ourselves away from the spell cast by the surroundings, created like rabbits out of a hat, of our host and his wonderful Mrs. Rush.

"A proper pub" is the way Costa's man servant describes the sitting-room of his bachelor-master's cottage in Kent. It has a corner fireplace that takes six-foot logs, rush matting on the floor, a "dart" board on the door,

a high-backed bench that runs three sides round the room, and a bar in the corner, on which stands a huge barrel of cider with a spigot. By tapping this, one can fill a beer mug with raisin-fed cider to make the company merry (the cider is made from the apples of the old gnarled trees at the back of the garden). By the light of an oil lamp, we dine at a table moved against the bench in the corner, and on which there is a big loaf of bread from which to cut "your own" and dishes of food from which to help yourself. A coffee tray is put down on the shaggy sheep-skin rug in front of the fire, and, without any ado, we move over and sit cross-legged around it to have our coffee. The dog nuzzles in, the wind howls outside, and perhaps we see the moon through the apple-trees crossing the uncurtained window-pane and just skimming the red geraniums that grow on the sill. Again it is atmosphere—that wonderful thing that bachelors seem to create without even knowing it.

Cecil Beaton (when he is at home in "Ashcombe," his house on the Wilshire Downs) often has sixteen unexpected guests to dinner—not counting the eight who happen to be staying at his house. They have come for miles around, and one is not sure if they have telephoned in advance. We sit down to Sunday-night supper and are served a delicious dish of creamed, boned, and shredded kippers—nobody has ever found out how it is made—from a huge bottomless pot. There are lots of cold meats and salads on the side-table, and a great glass jug with a "cup" made of fruits and mint and heaven knows how many different kinds of drink—which is always good and never the same. The dining-room is small, but it doesn't seem to be crowded. The maid—who is wearing a plum coloured dress with a long skirt to her feet, a cap and apron of dotted muslin trimmed with black velvet ribbons, and who looks like no parlour-maid we have ever seen—serves every one quickly and well. Cecil never gives her an order—they seem almost never to have met. He is the perfect guest at his own party, so far as any fuss or evidence of responsibility goes. He has no preoccupation, and is as entertaining as only he can be.

MASTER PERFECTION

Sir Michael Duff has the best-run house of any bachelor in England, with the possible exception of Sir Philip Sassoon. The house is immaculate, and, for a large wager, you couldn't find one thing out of repair. His men servants are almost too good and correct looking to seem real. When we come down-stairs to dinner, there are two men at the foot of the stairs who offer cocktails. We take one and stroll into the drawing-room. We are offered another before dinner is announced. As is the case in so many great houses in England, this one has wonderful silver. Few things convey the feeling of lavish and finished entertaining more successfully than beautiful silver gleaming on the table and under the candle-light on the side-tables. (Continued on page 125)

THE BACHELOR HOST

(Continued from page 124) Everything in his régime is perfect, but, if you mention this to Sir Michael, he looks rather surprised himself. He doesn't know what the menu for dinner is going to be, and sometimes he takes a curious look at the card by his place. He, too, has no preoccupation, because, behind the scenes, there is "Nanny." She is his old nurse, and now the Court Chamberlain. She is even a great power in the neighbourhood and knows everything about the estate, local politics, and Wales in particular—and how to turn Sir Michael's slightest wish into a reality. So you see, bachelors have a way with them, and that's why we like them as hosts, as well as friends.

Here are the dinner menus and the recipes of Mr. Lebus:

DINNER I.

Caviare
Potage de Tortue
Sole Duxelles
Chaud-froid de Volaille
Salade d'Endive
Asperges Hollandaise Sauce
Raba au Rhum

DINNER II.

Consommé Brunoise
Homard Cocktail
Petit Saumon Truites Grillées
Langue de Bœuf Bouilli—Sauce Espagnole
Épinard et Fèves au Beurre
Pommes de Terre Anna
Flan aux Fraises

And here are two of Mr. Lebus' distinguished recipes.

COQUILLES ST. JACQUES

1 pound of scallops
½ pound of mushrooms
Parsley
Shallots
Three small carrots
Grated cheese

Cut the scallops in half, add the small chopped carrots, chopped parsley, and seasoning. Cover with water and parboil. Transfer the mixture to another pan, add a little stock, a tablespoonful each of chopped parsley and chopped shallots, and the mushrooms sliced. Allow this mixture to reduce until dry. Add cream as desired and boil until thick. Pour into shells with a little grated cheese sprinkled over and grill.

SOLE DUXELLES

¼ pound mushrooms
1 sole
White wine
Lemon-juice
Bread-crumbs, cheese, and parsley

Sprinkle the sole with white wine and season with lemon-juice. Cook for fifteen minutes in the oven, strain off wine and lemon-juice, and add to a white sauce. Add chopped mushrooms. Pour over sole and sprinkle with bread-crumbs, cheese, and parsley. The sole may be garnished with whole mushrooms, if desired.

J. MCM.

STARK MAD IN MUSLIN

(Continued from page 68) the night before at *Fouquet's*. Or whether his silence, and then going off with a party to the *Bœuf*, really meant that he was suddenly shy? (Which was *always* a good sign.) Then the Confidant, on getting home to his apartment, would find that her Beloved had telephoned nine times already, and, when he called him back, the Beloved wanted to know whether, when the lady in question, on their party at the *Bœuf* the night before, simply never looked at him at all, this *meant* anything? And if so, what? Then the Confidant would enunciate one of his maxims: "People in love never look at each other at parties." (Some others are: "Saying *darling* all the time is a sign of indifference!" "It is a good sign when the Beloved is amusing with other people and boring with you!" "Always go too soon." "Never telephone the next morning." "Never seem to understand what the Beloved means, in case he doesn't." "Never write regularly and then only post-cards.")

Once the Beloved had rung off, within the next hour, the Confidant's other friends were all sure to telephone and suggest they should come around and talk about their love-life.

This particular young man became so accomplished a Confidant, that, in time, his maxims and opinions were sought even by transatlantic telephone, and over luncheon tables from the Bois to the Île St. Louis. And he was always inventing more maxims, such as, "Keep on running up and down in front of the person, but never stop for him," and "People in love always have indigestion." And when his in-love friends came in turn to sob, he extended an

elegantly padded shoulder and provided Pernod and hope in indefinite quantities, and murmured:

"Try not to telephone!"

Or "Do remember that suffering bores the person who causes it."

Or "Why not go to Budapest? They are *sure* to think that you haven't gone alone."

AT LONG LAST

Then, one day, the Confidant himself fell in love, and all his friends were wakened in turn by his telephoning and saying, "Oh, darling, I am *madly* in love with X!" During the next three weeks, this ex-Confidant wrote long letters to his Beloved regularly every three hours. When he was with the Beloved, he complained bitterly of his amorous suffering; and never would leave her presence until he was literally thrown out; and then he telephoned the moment he got home. And all the time he wasn't writing letters to her, he was discussing and interpreting hidden encouragement in her most simple acts and sentences.

He did once, urged by all his Confidants, get as far as packing his valises to go to Budapest. But when he got to Le Bourget and saw the airplane waiting with its gleaming nose pointing ruthlessly toward Central Europe; and when he saw that the man who labelled his luggage really meant to send him there, he burst into tears and took a taxi straight back to Paris where he drove to the Beloved's apartment, woke her up, and asked her to marry him.

The charming and ironical part of the whole story is that she did.

CLAIRE LUCE CHOOSES

"Red Banana" Polish

by Peggy Sage



To the lyric grace of Claire Luce's lovely hands, famous artists have paid tribute on canvas and in bronze. "Red Banana" one of Peggy Sage's exclusive "dusty" shades, here tips her charming fingers. Posed at the New York Salon.

Justly celebrated are the captivating hands of Claire Luce, internationally known as danseuse and actress. To accent her classic nails, Miss Luce recently chose "Red Banana" polish...modern as Mayfair...luxurious as her wrap of silver fox.

First introduced exclusively to Miss Sage's Salon clients in New York, London and Paris, this lovely red-rust shade is now available at the smarter cosmetic departments, for home application.

"Red Banana" is but one of that splendid assembly of subtle new fin-

gertip colors designed by Peggy Sage for this Age of Elegance. No less enchanting are her other "dusty" tints...among them, Tulip, Shrimp and Dusty Rose, Bisque and Coronation Red. Like her famous clear shades and her exciting jewel tones, they testify to the genius and the discriminating taste of Miss Sage.

And remember to give your hands as well as your fingertips to Peggy Sage. Her Hand Creams and Lotions are truly marvelous for keeping their beauty flawless, worthy of this most distinguished of manicures.




PEGGY SAGE
SALON MANICURE
PREPARATIONS

Liquid Polish \$1.00...Lubricant Polish Remover 50¢...Cuticle Remover 75¢
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"flower show"

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Burnel New York

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HEADING INTO SPRING



More than anything else, right now, you want a new hat with spring in its blood. These have it. They are prophetic of the season to come, yet they're not too vernal to look extreme above winter furs. The turban above is of felt and meteor straw, with felt wings and a vitality that will carry into spring. Lord and Taylor

Rose Valois' coxcomb hat, right above, raises no question in spite of its interrogation-point of pared coq feathers. For this hat, in varying versions, is slated to be outstanding in the months ahead. Its new shiny black straw will give a spring-is-imminent look. From Bonwit Teller; Marshall Field; I. Magnin, California

"There's Style and Wear in Every Pair!"

GLOVES
by
"Wear-Right"

REG. U.S. PAT. OFFICE



WIMELBACHER & RICE - MAKERS - NEW YORK - PARIS



The mantilla of yesteryear becomes a wisp of a back-floating veil on a black gros-grain ribbon hat for cocktails. Wear this pushed far back of the hair-line, like a baby's bonnet, for this is the way—the only way—it's meant to face the world. Best; and J. W. Robinson



Café-beige felt—lovely with black furs now and a black tailleur later on—goes into this new sailor. That tight rolled brim is a new departure for the perennial sailor, and about as flattering a one as we've seen. There's a mist of a veil besides. Bergdorf Goodman

MEETING SPRING HALF-WAY

(Continued from page 44) is that the reins of the winter colony are now being handled by young married people to whom the education of their children is of prime importance. There are now three excellent schools in Aiken open from early October until May. The younger children from kindergarten age to fourteen can go to the day school, ably supervised by Mrs. George H. Mead, Mrs. G. Macculloch Miller, and Mrs. Robert McKim. The Aiken Preparatory School for boys takes both boarders and day scholars from eight to fourteen. The Fermata School for girls from twelve up is primarily boarding, but day scholars can attend.

AT HOME IN AIKEN

Thirty years ago, the visitor to Aiken camped in a rented cottage or at a boarding-house. Now there are about ninety houses built or modernized by winter residents. These houses vary from the pillared dignity of the Georgian to the romantic charm of Charleston galleries or New Orleans balconies. Interiors are not so varied as exteriors—the leaning is generally to English chintzes, sporting prints, and great sofas. Invariably, living-rooms are large, and dining-rooms not so large—an architectural anachronism that has influenced the whole social life of Aiken, making hospitality easier to dispense at tea-time than at meal-time. Hence dinners are small and usually limited to sets or cliques, and large dances or formal gatherings are practically unknown. The servant problem has been another impediment to entertaining on a large scale—most residents bring only a white butler or lady's maid with them and depend for the rest on local Negro servants who come in by the day. Result—the average dinner-party consists of about twelve people.

BIRDS OF PASSAGE

The exodus begins April 15, and by May 15, when the schools close, Aiken settles down to the long summer months of heat and dust and rumours of the prosperity of the next winter. The native of Aiken is always optimistic that the next season is going to be bigger and better than ever. Perhaps it is this progressive pride on the part of both native and winter residents that accounts for Aiken's continued success during the past sixty years. Each year brings a quota of new life and blood,

and each year brings back most of the old quota. It is surprising from how many different localities the home owners hail... not only from New York and Boston, but from Washington, Pittsburgh, Chicago, Canada, and England—Aiken life appeals enormously to the British. There is nothing confining or narrow about the Aiken colony, provided one has varied interests and cares enough to ride several hobbies.

To the native-born Aikenite, all outsiders are "Northerners," but not "Damned Yankees," and the good-will and hospitality extended to guests has done a great deal toward creating good fellowship. I have said that, during the summer, Aikenites live for the winter, but that is not to say that all activities cease when the shutters go up on the winter houses. For those whose business keeps them South in the hot months, there are golf, tennis, and swimming—with plenty of local clubs near the lakes. While the days are very warm, the nights are invariably cool, and, except for the dust that rises from the red clay roads, there are worse places than Aiken to spend a summer.

ROUND ABOUT

Summer or winter, if one wants to get away, there are always places nearby. Charleston and Beaufort are only one hundred and twenty miles distant. Savannah not much more. Atlanta and "Tara"—since *Gone with the Wind*—are about one hundred miles away. The stretch of land from Aiken to north of Charleston is dotted with plantations owned by Northern sportsmen who have converted the rice and cotton-fields into duck and quail preserves. The life on these plantations is not confined to shooting, and to lunch at one of these historic properties is only a pleasant day's trip from Aiken. During the winter, you can motor to Charleston and see that romantic city and come back with an antique or a camellia bush. While Aiken is a little cool for all varieties of this beautiful flower to thrive outdoors, many of them do very well. In March, you'll want to make the trip to the gardens around Charleston to see the azaleas in bloom.

Easter brings crowds of young people down to Aiken for their vacation. So deep is the imprint of Aiken's charm that, when they finish school and college and marry, they want to come back and settle and have their children grow up in the Aiken they love so well.

SCHUYLER L. PARSONS

TO OUR CONTRIBUTORS

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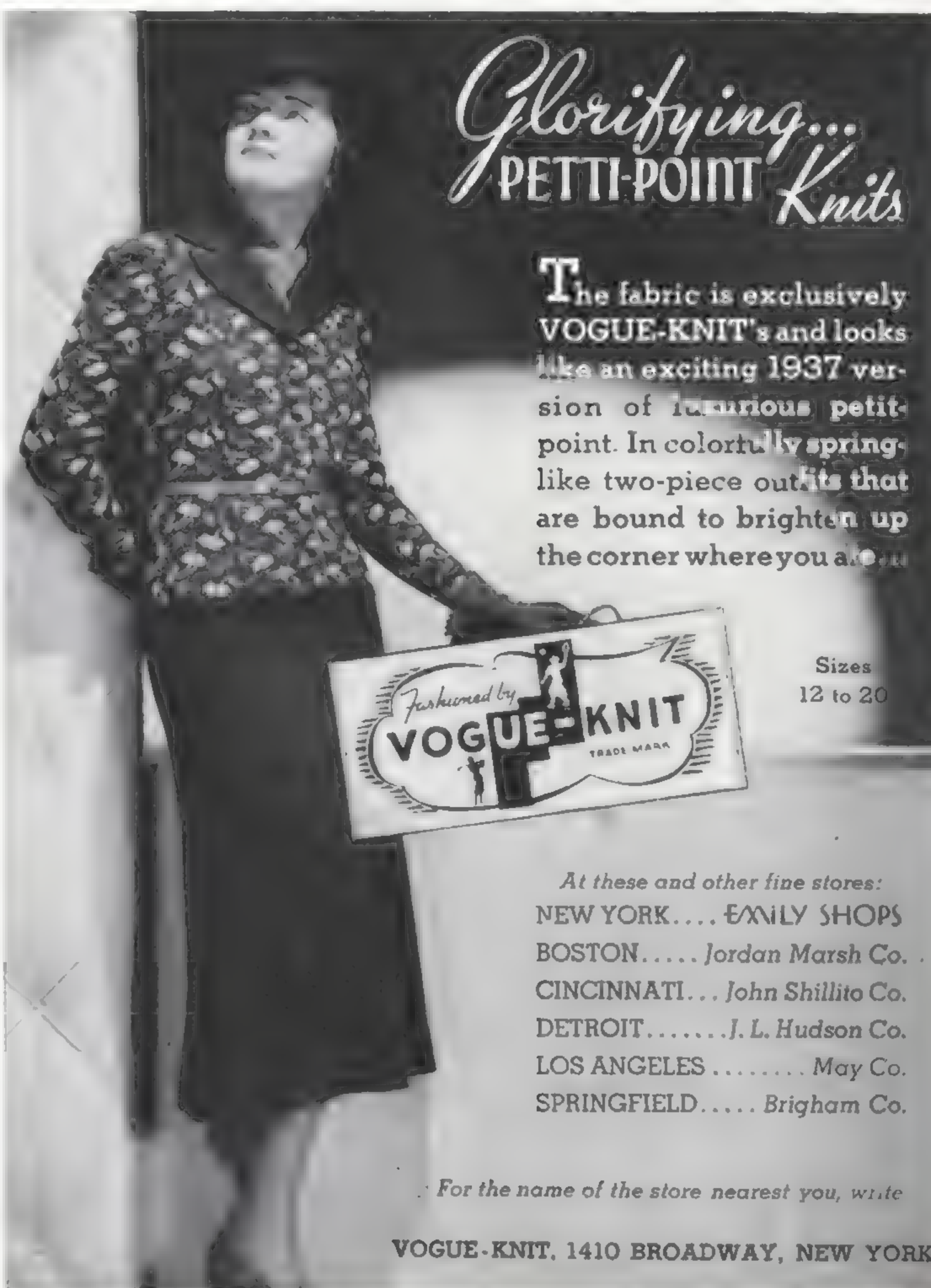
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Stix-Baer & Fuller Co. . . . St. Louis

WHAT MAKES A THING EXPENSIVE

(Continued from page 85) shoulders or the swing of the skirt. The simple, beautifully made dress has all the virtues of a man's well-tailored English suit. And no one ever heard a man complain about the price of that.

Sales girls at one of the big stores report that customers who pick up a really good and expensive dress at a sale return the following season and buy the equivalent of that dress, paying the full price. Once having had the feel of a good dress, nothing else will do. From then on, they invest a hundred dollars or more in one dress instead of dividing that sum between two or three.

The dress that costs over a hundred dollars and that looks like nothing at all on a hanger is apt to do miraculous things to your figure when you try it on. It has a way of discovering "line" and taking off several pounds—much to the surprise of a woman and her friends.

That dress has been made on a mannequin with a good figure, and studied by experts—seams shifted a hair's breadth. The difference of an eighth of an inch in the placing of a seam on the hip may take off five pounds.

ADJUSTMENT

When the original model is perfected, the dress is made on an average size 16 and on a girl size 38, with bulges and bulk. If the dress finds its fit on both these figures, if it does something for both of these girls, it is accepted. If not, it is thrown out of the line.

But all that time and money doesn't account for the price of the really fine ready-made dress. The same experimentation may have gone into the design of an inexpensive dress—a dress cut by the dozen and run up and finished off at a furious pace on machines. It's all the loving care and patient hand-work on the individual dress that builds up the cost.

Those Surrealist-looking dummies on page 84 were photographed in the workroom of one of the big wholesale houses, Nettie Rosenstein. Each dress is fitted separately on a form, and so is the slip. You might think that having fitted one slip, size 14, to perfection, the others could be made just like it. Not at all. The weave of the crêpe may vary, further along in the bolt, throwing the fit of the slip and the hang of the dress out of gear. So the slip is fitted and refitted until it is exactly right.

PROCESS BY PROCESS

A dress at one of the great wholesale houses may pass through the hands of twenty different specialists. Concentrating on just one process, these specialists arrive at a degree of proficiency that is unsurpassed. Their value is reflected in the fit and finish and in the price of your dress.

There are experts at cutting, at basting, at fitting, at sewing. One group specializes in all the finishing details. Another group is expert at taking out basting-threads—these girls on the alert for flaws. One woman is a special-

ist at shirring. Another works on lingerie touches and nothing else.

Between each step in the process, the dress returns for pressing, for fitting, for a check on the measurements. When it is finished, it is measured to the thirty-second of an inch at every point; not only the length of the seams are checked accurately, but the space between. Then, an expert appraises it for "hang." If this intangible quality is lacking, the dress goes into the trash basket, even though it checks, mathematically, on all counts. With all the care in the world, sometimes a "freak" creeps in. You may not be able to recognize a "freak" at a glance yourself; but you will be aware of it when you have worn it a few times, or after it returns from the cleaner's. For protection against "freaks," if for nothing else, many women consider these dresses worth the price.

THE STORY IN DETAIL

Materials and construction tell the same story in shoes, in hats, in bags. That smart little ten-dollar hat may have been blocked long enough to put it in shape, but not long enough to keep it in shape, once it is worn. After a day or two, either your face or the hat seems to have gone out of plumb. No wonder, if your head happens to be narrow, and the hat was made on a round-headed block.

Bergdorf Goodman's millinery workroom (see page 85) looks like a sculptor's studio. All around are wooden heads or blocks, to which moulding pads are pinned. That's to make the block a replica, in contour, of the customer's head. As the saying goes, the hat is moulded to her head.

Whenever you see a millinery workroom festooned with "willows," you can know that good hats are being made. A "willow" is a frame, made out of fibre, which has been steamed and moulded over a new model until it takes the exact impression of the hat—something like the mould of a statue from which plaster casts are made. The "willow" is reinforced with ribbon wire and brace wire. It usually takes a day to make. From the "willow," the wooden blocks are made—a different one for each head size.

Straw and felt bodies are steamed and moulded over the wooden blocks, as a sculptor moulds clay. And that bit of grosgrain tied around the hat has been steamed and pressed (an eighth of an inch at a time) into the exact curve and slant of the crown. All of this takes some time.

You can pick up a good navy-blue hat for fifteen or twenty dollars, all ready to put on your head, if you're not too fussy about having it the exact shade of your suit. If you must have it match exactly, it will cost the shop \$3 to dye the felt body. They could have had a dozen felt bodies dyed for the same price.

Before that flick of a feather could be affixed to your made-to-order hat, there was a long process of dyeing feather strands to the exact shade of a sample, and having the feather fantasy made up.

What makes a thing expensive? Just such details as these.



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Extraordinary Introductory Offer—

You pay **15c** for the **25c** size bottle

You will like this surprising new hand lotion—and your dealer will take the empty bottle or its label—as a 15c payment on your purchase of the generous 40c size. So your first bottle is truly a gift! Drug counters everywhere are featuring "2-Drop" Hand Lotion—NOW!

Wonderful smoothness for either dry or rough hands! Delightful and economical to use. Instant drying. Removes food stains and odors. Use 2-drops a day—for beauty's sake.

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7600	.50
7611	.40
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7614	.60
7619	.50

(Continued from page 54) "SE CARDER! ATTENTION! L'AMIE DE S."—*La Personne, qui a écrit une lettre commençant par ces mots est priée dans l'intérêt de l'adressé d'écrire à—M.435 Bureau du Times, Londres, E.C.A.* Oh, ho! So it's beware and look out, friend of S, is it? And Friend of S. takes the bait and wants more information. Probably he or she has been suspecting S. all along, and this confirms it. Or maybe S. has counselled—"Find out who that anonymous rat is, and we'll clap him into quod." What has S. been up to? Is S. a wolf in sheep's clothing, or an innocent party about to be made the victim of a foul plot? The mystery of the Poison Pen. You finish it, I'm busy.

ADVENTURE WANTED

The dangerous age, or the start for the perfect movie plot (and no pinching it either. I saw it first)—"THREE MEN (average 40) tired of monotonous positions, WANT ADVENTURE, or finance for ideas; capable, trustworthy.—write Box A.1392, *The Times*, E.C.4."

Bless them. They've reached forty, are fed up with their humdrum lives, and want ADVENTURE, jungles, and rusty, snub-bowed tramp steamers bound for nowhere, buried treasure, and tigers and things. My movie is going to have Frank Morgan in it, and he is going to be a solicitor's clerk—clark we pronounce it in England. He gets the girl in the end. The yearning in those few lines—Forty is at hand, fifty is just around the corner. Somewhere men are still doing things with ships and cars, sledges and flying-machines, pistols and rifles. Avaunt, paunch! Perdition take musty offices and safe, snug beds in Golders Green. D'Artagnan, Aramis, and Athos would ride again. Gee, I'll be forty next year. I wonder if the three would let Porthos come. I could get in shape in a couple of months. I've never seen a tiger except in a cage. I wonder. . .

This one kills me. I had never thought of it in quite that way: "WELL-KNOWN AUTHOR and PLAY-WRIGHT WANTS (until August) two quiet luxurious ROOMS and bath in private house in exchange for 'Literary Society' and introductions, write Box M.494, etc., etc." It opens up vast fields. I'd like to know whether he got it. If he did, I'm next in line. Ex-sports writer wants seven-room house, two baths, shower, staffed and completely furnished, with hundred pounds a month pocket-money and good car, also well-to-do and attractive girl friend, and two ocean cruises a year in exchange for eye-witness accounts of Dempsey-Firpo fight, the Long Count in Chicago, private estimate of Joe Louis and other heroes, golf and tennis talk, also expert hot stove leaguer on baseball and football "ifs," references required—write Gallico, "Landmark," Salcombe, South Devon.

If you don't see what you want, ask for it. "Mass in B. Minor. Will three efficient Bach trumpeters play Knebworth Good Friday? Expenses.—Mack Smith, Rabley Heath, Welwyn."

Beginning of a beautiful, beautiful romance: "BERMUDA, Will Orange Telegram ring up before going?—Charming Lady."

Raised Eyebrow Department: "EAST-

ER WEEK-END. Young public-school man wishes to MEET ANOTHER; Expenses shared. Write Box, etc., etc."

Aftermath: "Chips. It's all right now; no regrets. N. K."

Breakers ahead: "C. F. The wind has changed. It is blowing against us. T."

Misunderstood: "C. N. Do not believe all; I could, perhaps, tell you much, given the opportunity. F."

Ditto: "S. L. Have I lost your confidence? Perhaps I am not so bad as thought."

Slightly sour note from one who has been around, apparently: "E. The hand of fate plays sorry tricks. The quest of happiness yields nothing but disappointment." Liverish, we call it.

Disappointed suitor, Bearing Up Nobly? "F. Congratulations and my love. My heart is always with you. W."

Sacrifice, at a dollar and a quarter a line: "Beloved. For your dear sake—not mine. S. G." Has it a slightly phony ring to it, or am I too imaginative?

Yoicks, tally-ho, and blast: "Joyce, Will the lady who caught the riderless horse at Berkhamsted on March 8 write to Welby, Cob Cottage, Loudwater, Rickmansworth." The point is, what became of the rider, and was it a long walk home? And was the lady good-looking?

Hm . . . "Leonora. Is there anything I can do to prove myself worthy of your trust E. S.?" Hm . . . We-e-ll, now. . . That's a tough one. The whole thing more or less depends upon Leonora. And what does he want her to trust him for? Anyway, it all sounds ill-advised. One of the worst jams I ever got myself into came out of saying to a gal, "If you're ever in trouble of any kind, send for me, and I'll come." She did.

NEVER A DULL MOMENT

Complete mystery: "WILL LADY WHO GAVE SEAT to other lady at GREEN PARK, on March 24, please COMMUNICATE, etc., etc., etc." We won't even discuss it.

Dawn of a great truth: "D.—I understand now why I've been so elated recently. A look, a smile would help. My dear, I love you." We all know how it is. The skies look bluer, the sun brighter. Birds no longer twitter or make nasty little, chirpy, nerve-wracking noises. They sing.

Ha! The Hidden Terror: "T. F.—To think of it makes me tremble, and I am powerless to help.—S."

This one appears the first of each month: "H. W. 1st October, 1923, *Tout passe, L'Amitié reste.*"

And this one definitely wants looking into: "German without TEARS with young Viennese *graduette*. Write Box etc., etc." You know those young Viennese *graduettes*. Maybe my German DOES need a little brushing up. And without TEARS.

Never a day without this one: "Unwanted false teeth gratefully received. Ivory Cross, Dental Aid Fund, Welbeck Street."

In short, never a dull moment. I don't know what has become of the agony columns in the New York papers. They hide 'em somewhere in the back of the paper where nobody can find them. And we don't seem to get the same sort of high-class patronage that they do over here. Well, I suppose that is why England is England.

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● Superbly tailored, beautifully casual two-piece dress in McBratney's imported Flaxcraft Linen Sanforized-shrunk. Live in it on your cruise—toss it to ship's laundry without a qualm . . . there'll be no trace of shrinkage to mar its fitted lines. Trimmed with four bureau drawer pockets and a contrasting pleated chiffon scarf. Look for the Flaxcraft label.

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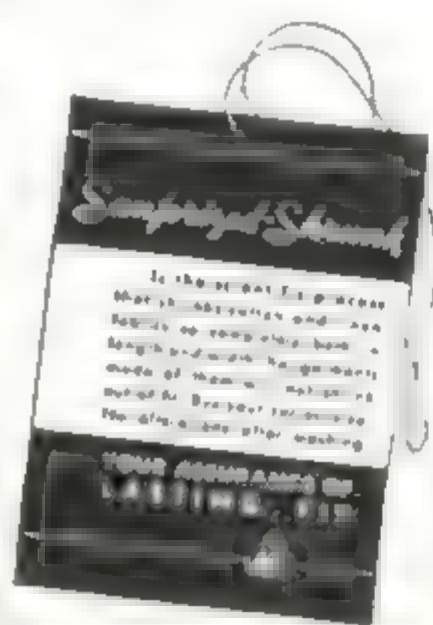
● Half-a-hundred hand made button-holes, feminine fagoting on its well-turned collar, princess lines, with molded waist and sleeves of 1937, plus a Merifit Fabric, Sanforized-shrunk to hold these lines forever. See it at stores listed or write Ameritex, 253 Church St., N. Y. C.

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LOOK FOR THIS TAG



SOCIETY

BIRTHS

NEW YORK

Martin—On December 20, to Mr. and Mrs. Robert R. Martin (Veronica B. Fisher), of Greenwich, Connecticut, a daughter.

Taggart—On December 6, to Mr. and Mrs. Rush Taggart (Carolyn H. Dorsett), of Rye, New York, a son, William Taggart.

CHARLESTON, WEST VIRGINIA

Battle—On December 12, to Mr. and Mrs. Hawthorne D. Battle (Martha Julia Thomas), a son.

Beekley—On December 23, to Mr. and Mrs. John Beekley (Louise Tatnall), a daughter, Frances Tatnall Beekley.

Rattie—On December 8, to Mr. and Mrs. Turner Rust Rattie (Mary Price Dickinson), a son.

Seitz—On December 13, to Mr. and Mrs. William A. Seitz (Nancy Hageman), a daughter.

FALL RIVER

Stropp—On November 16, to Mr. and Mrs. Edward Stropp (Marion Almy), a daughter.

HOUSTON

Binz—On November 17, to Mr. and Mrs. Norman Binz (Dorothy Taylor), a daughter, Sally Binz.

KANSAS CITY

Roy—On November 9, to Dr. G. A. Roy and Mrs. Roy (Gertrude Fearon), a daughter, Patricia Ann Roy.

MEMPHIS

Condon—On December 9, to Mr. and Mrs. Martin Condon, third (Alice Berry), a daughter.

Joyner—On December 8, to Mr. and Mrs. Emmet Joyner (Blanche Crump), a son, Emmet Joyner, junior.

NEW ORLEANS

Hughes—To Mr. and Mrs. Robert Guerard Hughes (Dorothy Johnson), a son, Robert Guerard Hughes, junior.

Ogden—On November 21, to Mr. and Mrs. Frederick Nash Ogden (Helen Hughes), a daughter, Eleanor Hughes Ogden.

Vickery—On November 20, to Dr. Eugene B. Vickery and Mrs. Vickery (Esther Cleveland), a son, Eugene B. Vickery, junior.

SAINT JOSEPH, MISSOURI

Strop—On December 9, to Mr. and Mrs. Charles F. Strop, junior (Dorothy Davis), a daughter.

UTICA

Kennedy—On December 4, to Mr. and Mrs. Booth T. Kennedy (Cornelia Kernan), a son, Richard Kennedy.

ENGAGEMENTS

NEW YORK

Hooker-Payne—Miss Joannette Huntington Hooker, daughter of Mr. and Mrs. Willard Hooker, of New York and Bronxville, New York, to Mr. Samuel B. Payne, of New York, son of Mr. and Mrs. Herbert B. Payne, of Greenfield, Massachusetts.

McAlpin-Adams—Miss Emily Benedict McAlpin, daughter of the late Dr. Edwin A. McAlpin and Mrs. McAlpin, of Madison, New Jersey, to Mr. John Quincy Adams, son of Mr. and Mrs. LeRoy Adams, of Holyoke, Massachusetts.

Schermerhorn-Cox—Miss Georgia Williams Schermerhorn, daughter of the late Amos Cotting Schermerhorn and the late Mrs. Frank N. Miller, to Mr. Butler Cox, son of the late Thomas George Cox and Mrs. Cox, of Boston, Massachusetts.

Wurzburg-Barnes—Miss Evelyn Wurzburg, daughter of Mr. and Mrs. Francis L. Wurzburg, of Bronxville, New York, to Mr. John Hampton Barnes, junior, son of Mr. and Mrs. John Hampton Barnes, of Devon, Pennsylvania.

CHARLOTTE, NORTH CAROLINA

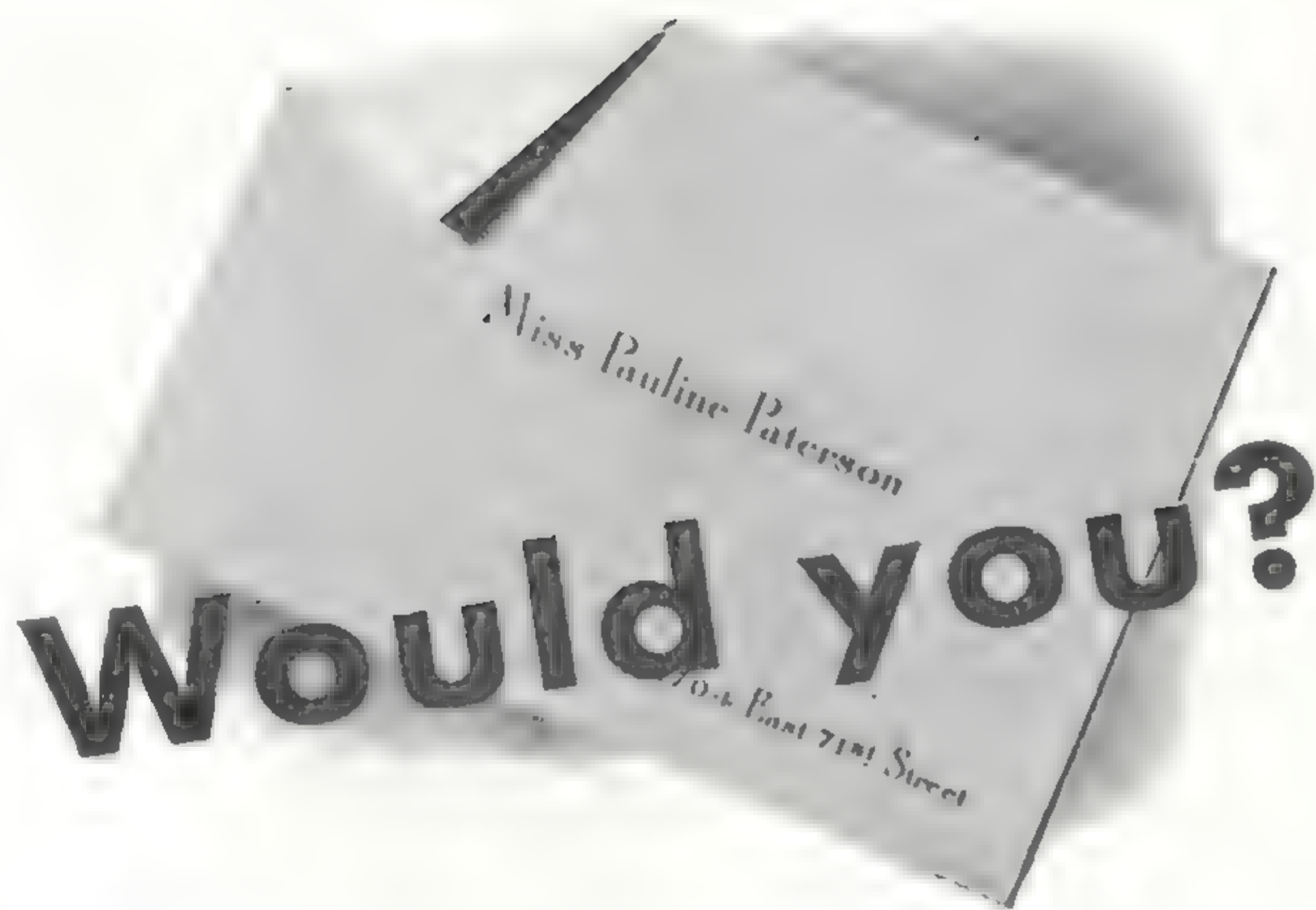
Allen-Craig—Miss Sally Anderson Allen, daughter of the late Paul H. Allen and Mrs. Allen, to Mr. David Jenkins Craig, junior, son of Mr. and Mrs. David Jenkins Craig.

CINCINNATI

Allen-Dolan—Miss Jane Allen, daughter of Mr. and Mrs. Stanley W. Allen, to Mr. Thomas Richard Dolan, of Springfield, Ohio.

Hackney-Balcom—Miss Marguerite Hackney, daughter of Mrs. Ernst Hackney, to Mr. Henry Tracy Balcom, junior, son of Mr. H. Tracy Balcom, of Buffalo, New York.

Taft-Tytus—Miss Margot L. Taft, daughter of Mr. and Mrs. Hurlbert Taft, to Mr. John Butler Tytus, third, of Middletown, Ohio.



Turn down the corner of a visiting card?
Send reminder cards to your dinner guests?
Place wine glasses in a straight line?
Invite chaperones for a débutante theatre party?
Speak of your friends as ladies?
Wear street dress to a cocktail party?
Know about caudle?
Put ash trays on the table at a formal dinner?

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SOCIETY

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Sprague-Fisher—Miss Jean Sprague, daughter of Mr. and Mrs. Ernest Marshall Sprague, to Mr. George Christie Fisher, son of Mrs. Manning Fisher.

Vilas-Myers—Miss Mary Elizabeth Vilas, daughter of Mr. and Mrs. Malcolm B. Vilas, to Mr. Francis E. Myers, of Ashland, Ohio.

FLINT, MICHIGAN

Kapp-Lee—Miss Mary Tannison Kapp, daughter of Mr. and Mrs. Edward R. Kapp, of Flint, to Mr. Harry Anderson Lee, son of Mr. and Mrs. Frank E. Lee, of Santa Monica, California.

HAGERSTOWN, MARYLAND

Wroth-Jamison—Miss Martha Page Wroth, daughter of Dr. Peregrine Wroth, junior, and Mrs. Wroth, to Mr. John Vincent Jamison, third, son of Mrs. Clifton Haden, of Oakfield, New York, and of Mr. John Vincent Jamison, junior, of Hagerstown.

KANSAS CITY

Pearson-Scott—Miss Marjorie Pearson, daughter of Mr. and Mrs. Sam C. Pearson, to Mr. Charles William Scott, son of Mr. and Mrs. Charles L. Scott.

LANSFORD, PENNSYLVANIA

Hobson-White—Miss Eleanor Lewis Hobson, daughter of Mr. and Mrs. Walter D. Hobson, to Mr. John Sturtevant White, of "Sugar Brook Farm," Central Village, Connecticut.

LOS ANGELES

Doheny-Niven—Miss Lucy Estelle Doheny, daughter of Mrs. Leigh Mc-Masters Battison and the late Edward L. Doheny, to Mr. Van Cott Niven, son of Mr. and Mrs. John Crombie Niven, of Los Angeles, California.

Lee-Baird—Miss Helene Farrar Lee, daughter of Mr. and Mrs. Kenyon Farrar Lee, to Mr. Charles R. Baird, junior, son of Mr. and Mrs. Charles R. Baird.

Sale-Bullis—Miss Lorna K. Sale, daughter of Mr. and Mrs. Loren D. Sale, to Mr. Richard S. Bullis, son of Mr. and Mrs. C. Gardner Bullis.

NEW ORLEANS

Fenner-Williams—Miss Laura Fenner, daughter of Mr. and Mrs. Charles E. Fenner, to Mr. Claude Miller Williams, son of Mr. and Mrs. C. M. Williams, of Nashville, Tennessee.

Perkins-Ellis—Miss Zelia James Perkins, daughter of the late Robert J. Perkins and Mrs. Perkins, to Mr. Harlan Montgomery Ellis, son of Mr. and Mrs. Melvin W. Ellis, of Charles City, Iowa.

Solari-Villere—Miss Augusta Josephine Solari, daughter of Mr. and Mrs. A. John Solari, to Mr. Piere A. Villere, son of the late Mr. and Mrs. Omer Villere.

PHILADELPHIA

du Pont-Roosevelt—Miss Ethel du Pont, daughter of Mr. and Mrs. Eugene du Pont, of Greenville, Delaware, to Mr. Franklin D. Roosevelt, junior, son of President Franklin D. Roosevelt and Mrs. Roosevelt.

POUGHKEEPSIE

Ehleider-Ewart—Miss Dorothy Jeness Ehleider, daughter of Dr. Thomas J. Ehleider and Mrs. Ehleider, to Mr. Robert Galbraith Ewart, son of Mr. and Mrs. Frank A. Ewart, of Braintree, Massachusetts.

SAINT LOUIS

Kennerly-Le Blanc—Miss Noël Kennerly, daughter of Mr. and Mrs. Claude Saugrain Kennerly, of Saint Louis, Missouri, to Mr. Bertrand Le Blanc, son of Mr. and Mrs. George L. Le Blanc, of New York.

SAN ANTONIO

McFarland-Vaughan—Miss Helen McFarland, daughter of Mrs. Archibald McFarland, to Mr. Roswell Fairbanks Vaughan, of Houston, Texas, son of Mrs. Roswell Fairbanks Vaughan, of Eagle Pass, Texas.

SEATTLE

Calvert-Blethen—Miss Jane Calvert, daughter of the late William Calvert and Mrs. Calvert, to Mr. William Kingsley Blethen, son of General Clarence Blethen and Mrs. Blethen.

SELMA, ALABAMA

Furniss-Wolfe—Miss Caroline McKee Furniss, daughter of the late Dr. John Neilson Furniss and Mrs. Furniss, of Selma, to Mr. Paul Howard Wolfe, son of Mr. and Mrs. Howard D. Wolfe, of Rome, New York.

SPOKANE

Van Sweringen-Wilson—Miss Nancy Van Sweringen, daughter of Mrs. Charles Herbert Wells, to Mr. Frederick Wilson, son of the late Frederick Wilson and Mrs. Wilson.

(Continued on page 132)

BEST'S proves that
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than ONE

Drawing on the virtues of two basic yarns—Zephyr wool and Celanese*, we evolved GLEAM-TEX, our new 1937 model swimmer.

Figure flattering and firm, sleek as a seal and quick to dry, GLEAMTEX is the ultimate achievement in a sea-worthy suit.

Its vivid surf colors will inspire you to purchase GLEAM-TEX suits by the sixes and sevens so as to vary your swim suit colors each day of the week.



Above, The Annette Kellerman Swimsuit Maillot, achieves rhythm afloat or ashore. Sizes 14 to 20. Colors: Royal, Aqua and Yellow. Price \$4.95.

Below, this Annette Kellerman encourages speculation with its Monte Carlo neckline. Sizes 14 to 20. Colors—as above. Price \$4.95.

Best & Co.

Fifth Avenue at 35th Street
New York City

IF NO SHOP in your shopping radius is listed here, tell Vogue what model you want and we will give you the nearest address where Vogue's "Finds of the Fortnight" can be found. Enclose a stamped, self-addressed envelope. Vogue, 420 Lexington Avenue, New York City.



Young Women Prefer

REVLON NAIL POLISH

Next time you attend a smart house party where younger people predominate, make this test.

Ask every woman there what brand of nail polish she is wearing. It is almost a certainty that the majority use Revlon.

But that is only natural. Revlon was first to discover that nail

polish is no longer a mere cosmetic. It's a style accessory.

And so fashionable women everywhere look to Revlon for new nail polish shades as surely and naturally as they look to Paris for styles in clothes. Revlon retains its lustre longer. And as everyone knows, it wears and wears.

Try Windsor, Savoy and Ascot. All new. Fashion right.

REVLON

125 West 45th St., New York



The ARISTOCRAT

\$5.

Sturdy hand bag of Alligator grain trimmed with patent leather or of all patent leather or all Alligator. Swank, modern lines; buckle strap handle; holds everything. Black, brown, navy and cruise colors. At leading stores.

ENTERPRISE ACCESSORIES, INC. FIFTH AVE., NEW YORK

SOCIETY

WEDDINGS

NEW YORK

Debevoise-Booth—On November 11, Mr. Paul Debevoise, of Elizabeth, New Jersey, son of the late Mr. and Mrs. Thomas McIlraith Debevoise, and Mrs. Fisher Howe Booth, of Englewood, New Jersey, daughter of Mr. and Mrs. Joseph Andrews, of Englewood and New York.

Delaney-Barrett—On November 11, in the Church of Our Lady of Sorrows, South Orange, New Jersey, Mr. John Delaney, junior, of Elizabeth, New Jersey, son of Mr. and Mrs. John Delaney, of Boston, Massachusetts, and Miss Elizabeth Barrett, daughter of Mr. and Mrs. Stephen F. Barrett, of South Orange.

Donald-Pell—On December 12, in Christ Church, Rye, New York, Mr. Norman Henderson Donald, junior, son of Mr. and Mrs. Norman H. Donald, of Dongan Hills, Staten Island, and Miss Angelene Pell, daughter of Mr. and Mrs. H. Williamson Pell, of Rye.

Gray-Hatch—On December 19, in Trinity Episcopal Church, Southport, Connecticut, Mr. Dalton Knight Gray, son of Mr. and Mrs. Clarence Harlow Gray, of Bronxville, New York, and Miss Mary Louise Hatch, daughter of the late Ralph Tilden Hatch and Mrs. Hatch, of Fairfield, Connecticut.

Haskell-Finch—On November 14, in the chapel of Saint Bartholomew's Church, Mr. Francis Waller Haskell, of Oklahoma City, Oklahoma, son of Mrs. Murray Haskell, and Miss Mary Noelle Delafield Finch, daughter of Judge Edward Ridley Finch and Mrs. Finch, of New York.

Olcott-Bartholomew—On November 26, in the Church of the Holy Trinity, Brooklyn, New York, Mr. William M. K. Olcott, second, son of Mr. and Mrs. Nelson Olcott, of Brooklyn, and Miss Marion Belle Bartholomew, daughter of Mr. and Mrs. James R. Bartholomew, of Brooklyn.

Reif-Murray—On November 11, in Goshen, New York, Mr. Harold Otto Reif, son of Mr. and Mrs. Otto Mathias Reif, of Pittsburgh, Pennsylvania, and Les Cheneaux Islands, Michigan, and Miss Frances Wisner Murray, daughter of Mrs. Ambrose Spencer Murray, junior, of "Lone Oak," Goshen.

Rentschler-Mitchell—On November 11, Mr. George Adam Rentschler, son of the late Mr. and Mrs. George A. Rentschler, of Hamilton, Ohio, and Miss Rita R. Mitchell, daughter of Mr. and Mrs. Charles E. Mitchell, of New York.

Ross-Gardner—On November 11, in the Huguenot Memorial Church, Pelham Manor, New York, Mr. Philip James Ross, of Scarsdale, New York, and Mrs. Gertrude Beardsley Gardner.

ASHEVILLE, NORTH CAROLINA

Martin-Stephens—On December 12, in Trinity Episcopal Church, Asheville, Mr. Edward Watts Martin, of Florence, Alabama, and Miss Sophie Myers Stephens, daughter of Mr. George Stephens, of Asheville.

PITTSBURGH

Oliver-Hillman—On January 9, in Calvary Episcopal Church, Pittsburgh, Pennsylvania, Mr. John C. Oliver, son of the late John C. Oliver and Mrs. Oliver, of Sewickley, Pennsylvania, and Miss Constance Cabell Hillman, daughter of Mr. and Mrs. James Frazer Hillman, of Pittsburgh.

WEDDINGS

SAN ANTONIO

Groce-Maury—On November 7, Mr. Josh Halbert Groce and Mrs. Julia Gleaves Maury, daughter of Mr. and Mrs. Joseph Frost.

Jessen-Engelking—On November 6, Mr. Harold Everett Jessen, son of Mrs. Wolfgang Jessen, of Austin, Texas, and Miss Marianna Engelking, daughter of Mr. and Mrs. Sigismund Engelking, of San Antonio, Texas.

Odom-Hayes—On November 4, Lieutenant Thetus Cayce Odom, United States Army Air Corps, son of Mr. and Mrs. William J. Odom, of Murfreesboro, Tennessee, and Miss Mollie Bond Hayes, daughter of Mr. and Mrs. Herbert J. Hayes, of San Antonio, Texas.

Strieber-Drought—On November 21, Mr. Karl Strieber and Miss Mary Kathleen Drought, daughter of Mr. and Mrs. Henry Patrick Drought.

TORONTO

Foster-Gurney—On November 7, in Grace Church-on-the-Hill, Mr. Andrew Archibald Foster, son of Mr. and Mrs. Archie Foster, and Miss Jocelyn Cromwell Gurney, daughter of the late Cromwell Gurney and Mrs. Gurney.

TORRINGTON, CONNECTICUT

Ellis-Thomson—On November 21, Mr. Harry Ellis, junior, son of Mr. and Mrs. Harry Ellis, of New Haven, Connecticut, and Miss Elisabeth Morton Thomson, daughter of Dr. Thomas Leonard Thomson and Mrs. Thomson.

TULSA

Diggs-Francis—On November 12, Mr. James Barnes Diggs, junior, son of Judge James Barnes Diggs and Mrs. Diggs, and Miss Virginia Francis, daughter of Dr. Charles K. Francis and Mrs. Francis.

Lehr-Young—On November 16, Mr. Albert Marks Lehr, junior, son of Mr. and Mrs. Albert Marks Lehr, and Miss Inez Young, daughter of Mr. and Mrs. Richard Mather Young.

UTICA

Earl-Ibbotson—On December 31, Mr. Samuel Douglas Earl, son of Mr. and Mrs. Ralph Earl, and Miss Catherine Dunscomb Ibbotson, daughter of Mr. and Mrs. Edward Dunscomb Ibbotson.

WASHINGTON, D. C.

Simmons-Thompson—On November 11, Mr. John Farr Simmons, son of Mrs. Edwin S. Simmons, and Miss Caroline Huston Thompson, daughter of Mr. and Mrs. Huston Thompson.

WATERBURY, CONNECTICUT

Fulkerson-Nuhn—On November 26, Mr. Charles Emmett Fulkerson, son of Mr. and Mrs. Thomas F. Fulkerson, of Moberly, Missouri, and Miss Elizabeth Irwin Nuhn, daughter of Mr. and Mrs. Theodore F. Nuhn.

WATERTOWN, CONNECTICUT

Alexander-Buckingham—On November 26, Mr. Franklyn Sherwood Alexander, son of the late John Lewis Alexander and Mrs. Alexander, of Schenectady, New York, and Miss Margaret McLean Buckingham, daughter of Mr. and Mrs. Scovill McLean Buckingham, of Watertown.

BELT OF THE MONTH

by Schaffer

Arabesque
\$1.50

Schaffer

AT BEST STORES EVERYWHERE

Schaffer Belts, Inc. 8 West 30th Street New York, N. Y.

VOGUE'S

ADVANCE MERCHANDISE PORTFOLIO • FEBRUARY 1, 1937

PARIS FABRICS CABLE

Colourful Season predicted both plain and printed fabrics -- Fewer black-and-white, navy-and-white prints, but brilliant combinations -- deep rose, violet, fuchsia, mauve, orchid, East Indian red and yellow important -- also church window colours --

Silk Woollens Embroidery Feeling Rodier's wool mousseline called "Strymoussa" Oriental multi-coloured print enriched with brilliant silk touches like beading -- Drawings on silk show relief in several superimposed planes with extra relief in tiny accents duco -- also façonné pattern glittering through print -- thick cracked créponné granite or scaled backgrounds --

Scenic Prints Fair with booths and merry-go-rounds; winter mountain peaks, clouds, skiers, huts; open books with titles, text, illustrations; also July fourteenth, Christmas Eve -- Many documentary Persian and cashmere designs -- flowered landscapes like Colcombet's "My Garden from My Window" -- dots no longer plain but tiny figures such as strawberries, electric bulbs, melons --

Lots of Plaids, Checks in sports fabrics -- no Scotch colours but new subtle combinations of pink and green, yellow and purple; horizon rust, off-white; dead leaf grey, white -- New tweed mixtures pale blue, bordeaux; dark green, dark red; grey-blue, apricot; navy, pale blue -- Meyer tweeds speckled salmon, fuchsia, parma, green -- Popular plain colours: cinnamon, biscuit, chamois, tan, parma, fuchsia, light purple, periwinkle, Prussian blue and salmon --

New Weaves in Dheers Gauzes better than chiffon -- examples: Rodier's organdina embroidered black brilliant straw on black, or self colour Cellophane on pale -- Bianchini's organzage embroidered transversal silver ribbon-like stripes -- New plain silks Bianchini's fifty-four inch flanelle de soie georgette weight but not transparent -- Rough rustic rayon toiles Coudurier, Ducharne, Colcombet, Chatillon -- Pierre Hurels rayon tulle for tailleurs plain, printed -- Goetz fine brilliant alpaca in Rhodia --

Reversibles New developments Bianchini's reversible patterned flamisole rayon and albene, one side dotted red, green, blue and reverse striped red, green, blue -- black with reverse dotted red, blue, green --

ANY PART OF THIS CABLE MAY BE QUOTED IF PRECEDED BY "VOGUE'S PARIS CABLE SAYS:"

Sketch-View of Paris Evening Detail



1. Voluminous coat of grey chiffon over a grey lamé sheath. Worn for dinner-at-home. Comtesse de Montgomery.

2. Lanvin's gleaming shaft of white satin with floor-length cape attached at shoulders. Comtesse de la Moussaye.

3. Lanvin's dramatic black velvet evening coat with huge ermine sleeves, over a high-necked, long-sleeved dress of black lace. Worn by the Comtesse Jean de Polignac at Toscanini Concert.

4. Resillé of black horsehair with a high wide roll. Cabochon ruby earring with fan-shaped diamond sides.

5. Three charming heads—black taffeta ribbon tied into a high bow, white flowers and green leaves, and bows of black tulle and violet feathers.

6. A favourite coiffure with hair rolled into a high curl. Below, pearl rope worn in a new way draped over the shoulders both back and front.

7. Madame Revel's diamond ribbon necklace with drop ending in two big pearls. Schiaparelli painted shoulder straps edged with diamonds and pearls.

8. Skull-caps still flourish—black felt stabbed with gold pin, with Schiaparelli's salmon broadcloth jacket. And gold lamé skull-cap to match the revers of the black tweed evening coat.

9. Vionnet's black satin dress with scarf extended from the back décolletage and draped over one shoulder. Worn by the Comtesse de Beauchamp.



ENTENTE CORDIALE

Proving that "Give and ye shall receive" makes an ideal motto for stores that offer more than merchandise

Big department stores, large specialty shops, small specialty shops, all have one fundamental purpose, one common function—to serve the customer. Regardless of size, a store's success may be translated in terms of its ability to satisfy customer wants. All efforts made to bring store and customer closer together pay dividends. Important store heads are trying to understand the customer's point of view, to invent methods for giving individual attention, and to add, whenever possible, the personal touch to a regular store service.

The smaller shop obviously has the edge on department stores in this respect. The strength of specialty shops today lies in their greater opportunity to appeal more directly to a specific type of customer, to devise ways and means of pleasing her, and creating the feeling that the entire store is at her disposal. Bonwit Teller, New York, is a case in point. By advertising it as a "woman's store", the promotion department has broken down many threadbare store-customer barriers.

"It's the little things that appeal to women," says Mrs. Sara Pennoyer, Publicity Director for Bonwit Teller. "Women instinctively notice details, and sometimes things that seem downright trivial to busy executives are the very things that capture a feminine customer and make her return again and again."

Mrs. Pennoyer is perfectly right, and we'd like to make the point that what is good for a specialty shop is also grist for the department store mill. It isn't an easy problem, but there are certain specific ways and means to bring customer and organization into closer *entente*.

Take the matter of want slips, for instance. Every store has them, or their equivalent. But in how many cases are they actually functioning as a service? Stop and ask yourself right now if the use of want slips in your store has faded like a lot of other things into "innocuous desuetude". Or are your buyers and advertising department actually kept informed of things asked for and not in stock?

Then there is the very intelligent business of each department keeping a filed record of important customers with favourite salespeople indicated. One of the outstanding stores in the country has developed such a system down to a fine point and found it of invaluable help to both customer and department.

Another way of handling this problem is to supply customers with a memorandum book with departments listed and space where names of favourite salespeople may be filled in.

By all means keep it easy to return things. An item doesn't seem any more worth keeping if it's difficult to return! And do provide a spot just inside the main entrance of the store (information desk if you have one) where a customer may get full information about merchandise displayed in the windows. Let there be a complete record: price, colour range, fabric, size, and exactly where and on what floor the item may be purchased.

So we could go on; and so could you. The point is that any ideas stores and shops can get to bring store and customer closer together, to solidify the *entente cordiale*, will bring returns and in the form of increased business.

NEWS IN



LINGERIE

• Right: Classic short-sleeved shirt with convertible collar. In floral printed handkerchief linen of delightful colouring. Also very aristocratic in plain Chinese Honan silk. McMullen Co., Hotel McAlpin.

• Centre: The overblouse and waistcoat effect, two important influences in the spring picture. Handkerchief linen, wide-pleated bosom, and little stand-up collar. Perfect blouse for a town suit. Sidney Heller.

• Far right: The overblouse again. Non-crushable, "Sun-Spun" Everfast linen in good colours. Notice the wing collar, the short flared sleeves, and the hooks and eyes. Goetz, Krumscheid & Kliban, 1410 Broadway.

LINEN



BLOUSES

V

• Right: Sports slip-over which may be worn over the skirt or tucked in. Of "London Spun", a washable, non-crushable, fabric well known in England, exclusive with Harry Comlett & Co., 525 Seventh.

• Centre: Multi-coloured stripes, almost regimental in feeling on a pure-dye Oriental silk man-tailored shirt. Sell it for tweeds to the woman who wears cuff-links. Heinsfurter-Wexler & Co., 525 Seventh Avenue.

• Far right: Peppermint candy stripes on a pure silk, short-sleeved shirt. Man-tailored even to the shirt-tails, the collar set on a neck-band, and buttons to keep a tie in place. Sydney Berliner, 1410 Broadway.



SHIRTS



• Far left: A very chic example of the Paisley type, all-important at the moment. This one copied from a Schiaparelli model in which bands of the Paisley form a square yoke effect. A. Ajello, 525 Seventh Avenue.

• Centre: A type of overblouse made to simulate the top of a first spring dress. Of navy-blue sheer checker crêpe with white piping and a white Talon back-fastening. From Weiss & Williams, 525 Seventh.

• Left: A fresh-looking wreath-print on white pure-dye silk tuck-in blouse. Youthful and spring-like. A B. H. Wragge design; more need not be said about workmanship. Sports Guild, Inc., 411 Fifth Avenue.

SILK

STOCKING UP

Now that prosperity is back and customers are doing justice to fifteen-dollar shoes with two-ninety-five stockings, it's up to you to set customers straight on the new stocking shades to be worn with the new shoe colours. We'll give you a head start. With golden-beige stockings, navy and medium-blue shoe colours. With toasty-beige, dark brown, and white resort shoes. The suntan group goes well with black, brown, green, and navy shoes, and the apricot shades with Red Earth, wine and red-brown. Beige-brown stockings go with all dark coloured shoes, and brownish taupe with brown and green. The russet bronze group harmonizes with sports shoes trimmed in brown. In general, stocking colours are more subdued, and although the brighter shades should still be represented in your stocks, because of continued demand, we believe that fashion volume lies in subdued tones—especially the beiges.

NEW IDEAS Se-Ling Hosiery Mills have introduced a new "Swing" heel. At first glance it looks like the old pointed heel but unlike that it extends no higher than the low French heel and swings into the line of the back seam. It comes in two- and three-thread stockings in a complete range of shades. Brown Durrell and Nolde & Horst are both making a knitted-in shadow clock, the former in both contrasting and matching colours, the latter in matching tones.

MESHES-CRÊPES Crêpe twists have proven so popular that, by customer-demand, all mills are continuing them. All the Humming Bird line is in the crêpe construction, using the name Davenport.

Van Raalte's "Queen's Lace" has been so well received that they have added a new jacquard mesh evening stocking, Jacqueline. Claussner introduces a new three-thread "Bridal-Veil" mesh, and McCallum continues their hair-line mesh.

GOLDEN BEIGE Beiges in costume colours and accessories will be important in the spring and summer fashion picture. This light beige is a tone that will blend with many of the beiges used in accessories—Phoenix' "Pastel Beige"; Nolde & Horst's "Sunhaze"; Quaker's "Sun Nude"; Belle-Sharmeer's "Ambersun"; NoMend's "Florida Tan"; Brown Durrell's "Bon Bon"; Roman Stripe's "Forum"; McCallum's "Even-glo"; and Vanity Fair's "Sunhaze".

TOASTY BEIGE A golden beige tan. In one and two threads it is good for evening. For cruise and Southern wear as a daytime colour to blend with slightly tanned skins—Nolde & Horst's "Tanbique"; Brown Durrell's "Plantation"; Roman Stripe's "Luna"; Quaker's "Plaza Beige"; Van Raalte's "Merrigold"; Berkshire's "Zephyr"; Phoenix' "Sketch"; NoMend's "Riviera Moon"; Larkwood's "Sunny"; Kayser's "Enchante"; and Archer's "Sanbeige".

NEW SUNTAN Excellent with all-white costumes and pastels—also good with beige and navy—as a contrast with black. Good examples are: Nolde & Horst's "Glow"; Belle-Sharmeer's "Sun Spice"; Mojud's "Copperlight"; Archer's "Sundart"; Leed's "Sunbronze"; Roman Stripe's "Nectar"; Van Raalte's "Robin"; Rollin's "Sunray"; Phoenix' "Swingtime"; Brown Durrell's "Cracker-jack"; Holeproof's "Swing Time"; Kayser's "Pomp"; Berkshire's "Spritely".

NEW APRICOT This is the Apricot of last season, or an apricot tone on a bright coppery cast. In either version it should be sold as a contrast colour. It is effective worn with one matching accessory with all-white or neutral costume colours. Examples: Nolde & Horst's "Apricot"; Leed's "Desert Sun"; Larkwood's "Firefly"; Van Raalte's "Tangelo"; Berkshire's "Frolic"; Kayser's "Richesse"; Vanity Fair's "Apricot"; Se-Ling's "Dalmatia"; and Gotham's "Titian".

BEIGE BROWN This darker beige has become a staple in certain parts of the country for women who want a "tanned look" but something "not too bright". Belle-Sharmeer's "Rio Brown"; NoMend's "Bermuda Beige"; Phoenix' "Vogue"; Vanity Fair's "Piccadilly"; Mojud's "Studio Beige"; Rollin's "Horizon"; Quaker's "Avenue"; Brown Durrell's "Praline"; Hatch's "Trail"; Roman Stripe's "Terra"; Archer's "Turf"; Se-Ling's "Swanky"; Kayser's "Splendour".

BROWNISH TAUPE A good neutral brown in light weights to wear with brown shoes or with light shoes trimmed with brown. It is a good colour for early selling. Outstanding in this group are: Nolde & Horst's "Brown-taupe"; NoMend's "Rio-Café"; Belle-Sharmeer's "Lidosan"; Phoenix' "Mica"; Propper-McCallum's "Peter Pan"; Archer's "Partridge"; Leed's "Peter Pan"; Berkshire's "Filmy"; and from Gotham "Miami Tan"; "Navarre" from Kayser.

RUSSET BRONZE The coppers and apricots of last season have inspired this new duller bronze shade. It should be particularly good later in the summer season with sunburned skins—Van Raalte's "Tawny"; Belle-Sharmeer's "Deck Tan"; Holeproof's "Hollywood"; Quaker's "Sunburnt"; Phoenix' "Trend"; McCallum's "Swagger"; Mojud's "Feature"; Nolde & Horst's "Paprika"; Rollin's "Copperglo"; Berkshire's "Frisky"; and "Butterscotch" from Brown Durrell.

Sizing Up Customers

To keep customers purring, sell them stockings proportioned in width and length—fitting the piano-legged unfortunate as neatly as the sylph. Belle-Sharmeer satisfies its satellites with four leg sizes—



for small, medium, tall or stout women. Garters fit firmly, without tugging at their moorings.

Vanity Fair approaches stocking fit scientifically, with a Hose-O-Meter, an ingenious gadget which measures the calf and adjusts to the point where the stocking is gartered, ending guess-work.

On the Sunny Side

We have been wondering just how long it would be before some on-his-toes stocking manufacturer matched stocking colours to powder shades—and now I. Miller is doing it. To start with, they are showing sunburn shades inspired by Antoine's shades of powder. Fashion-conscious women will be taking the idea south—and by the time the sun works back north you will have a broad field for action. Start planning your promotions right away.



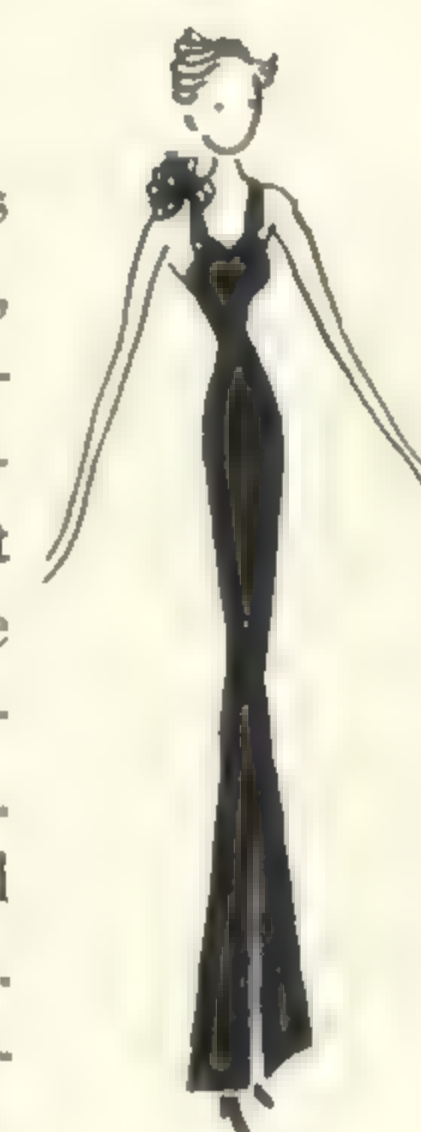
Occasion For Stockings

Sell stockings to fit the occasion and keep customers contented. The woman whose two-thread stockings collapse after a morning in brogues will too often feel that she has been duped. Of course, she should have worn something more rugged in stockings—such as Proper-McCallum's "Twizzle"—a twelve-thread pure silk mesh in heather mixtures. Or their hair-line mesh. Or Mojud's or Quaker's four-thread sports mesh. Three-thread for street, one- or two-thread by night. Macy indicates occasion by coloured lines on stocking tops.



Feet Come Out At Night

Aside from the fact that evening shoes are mere shadows of their former selves, consisting of nothing more than an inspired arrangement of straps and buckles, feet can no longer go into retreat under skirts. This is true for three reasons. First, evening skirts are shorter—ankle-length for dancing, in fact. Secondly, hemlines are temperamental—up in front, perhaps, or at the sides. Then the slit—which can and does happen anywhere, spotlighting stockings.



National Open Champions

Shoes dedicated to afternoon and evening festivities are as open-air as band-stands—and as a result, feet no longer live sheltered lives. Heels and toes alike are exposed to the public gaze, indicating stockings which are sheer flattery—one- or two-thread. Sandal-foot stockings are necessarily the first thought. Atlas stands in line for cheers with a new three-thread stocking, "Grecian Sandal", with a



very high crêpe twist and foot and heel transparent though reinforced. Longer-lived though equally as effective as the non-reinforced types.

Skirts Get A Raise

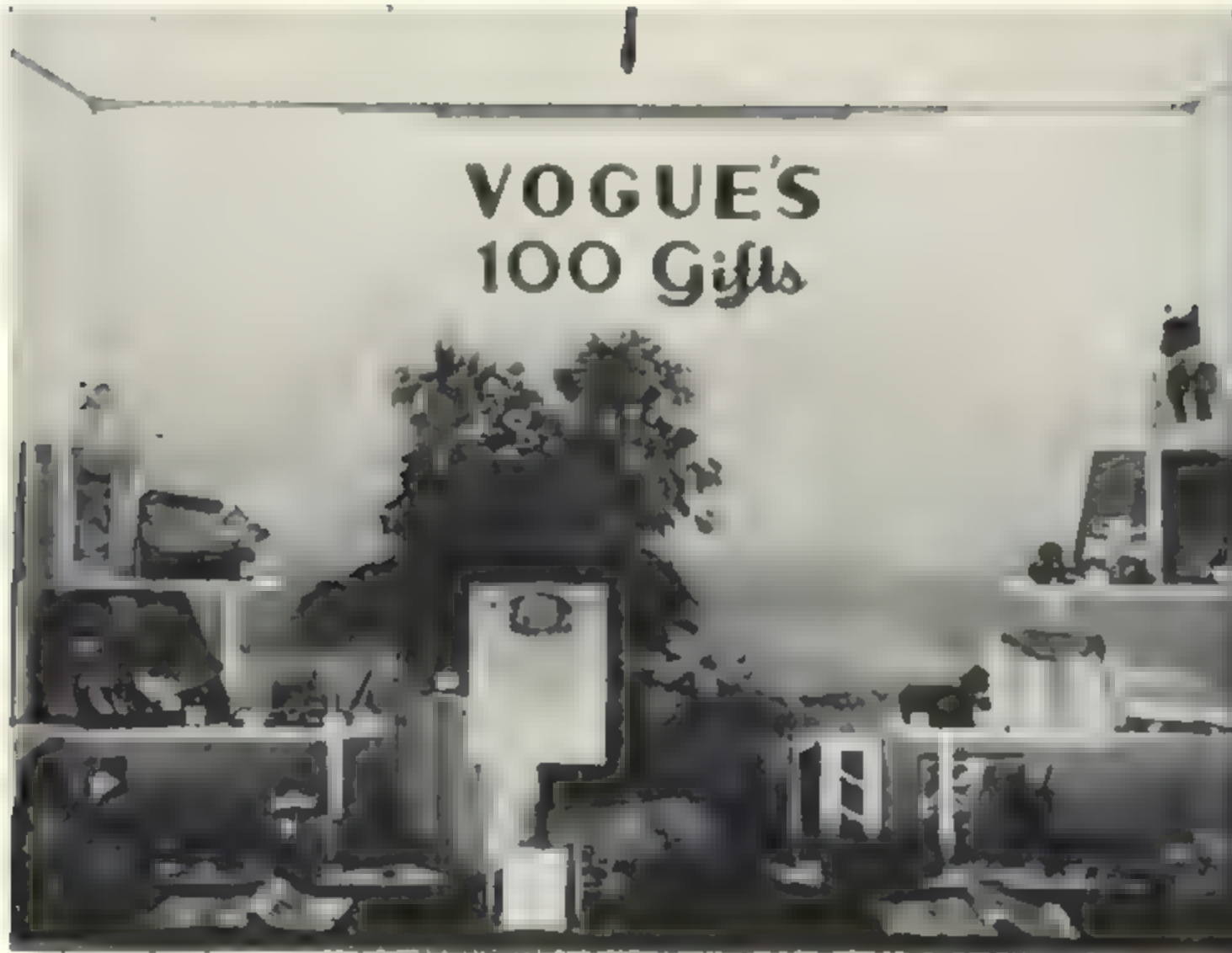
Skirts are shorter now than they've been since the above-the-knee days of Flaming Youth, thereby bringing stockings again into the light. Now that money is once again circulating, you can sell better stockings—for wear as well as appearance.

Bergdorf Goodman has given stockings a new role—in accessory colours, matching the tone on the leg to gloves or bag. Sometimes they merely harmonize stockings and accessories colours.



Fashion is the best stocking salesman

We give you, above, six ways to make it work for you



THE LA SALLE AND KOCH COMPANY, TOLEDO, O.



HESS BROTHERS, ALLENTOWN, PA.



THE STEWART DRY GOODS COMPANY, LOUISVILLE, KY.



DEY BROTHERS, SYRACUSE, N. Y.



CARSON PIRIE SCOTT, CHICAGO, ILL.



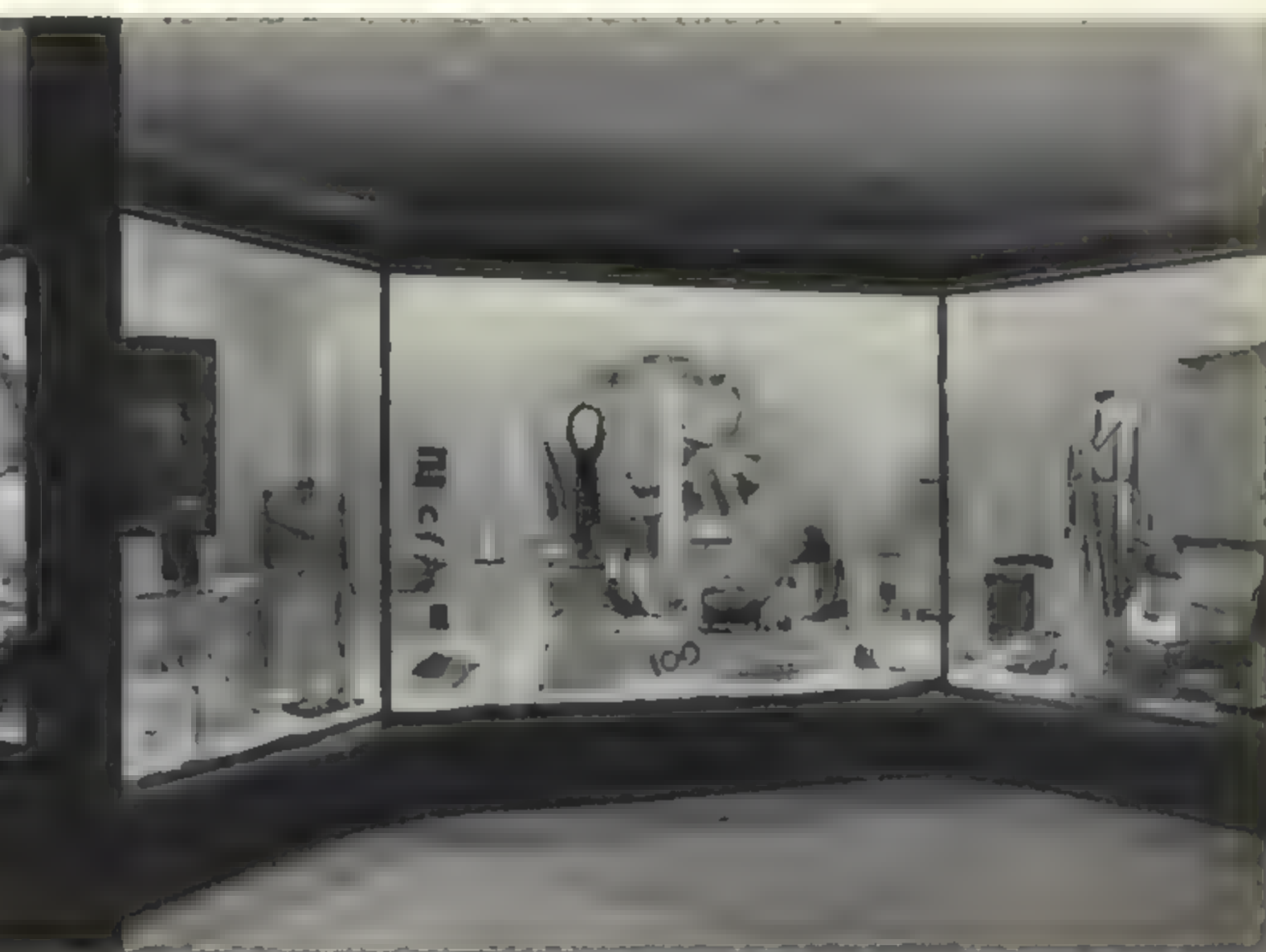
THE EDWARD MALLEY COMPANY, NEW HAVEN, CONN.



NEIMAN-MARCUS COMPANY, DALLAS, TEX.



RICH'S, ATLANTA, GA.



THE DALTON COMPANY, BATON ROUGE, LA.



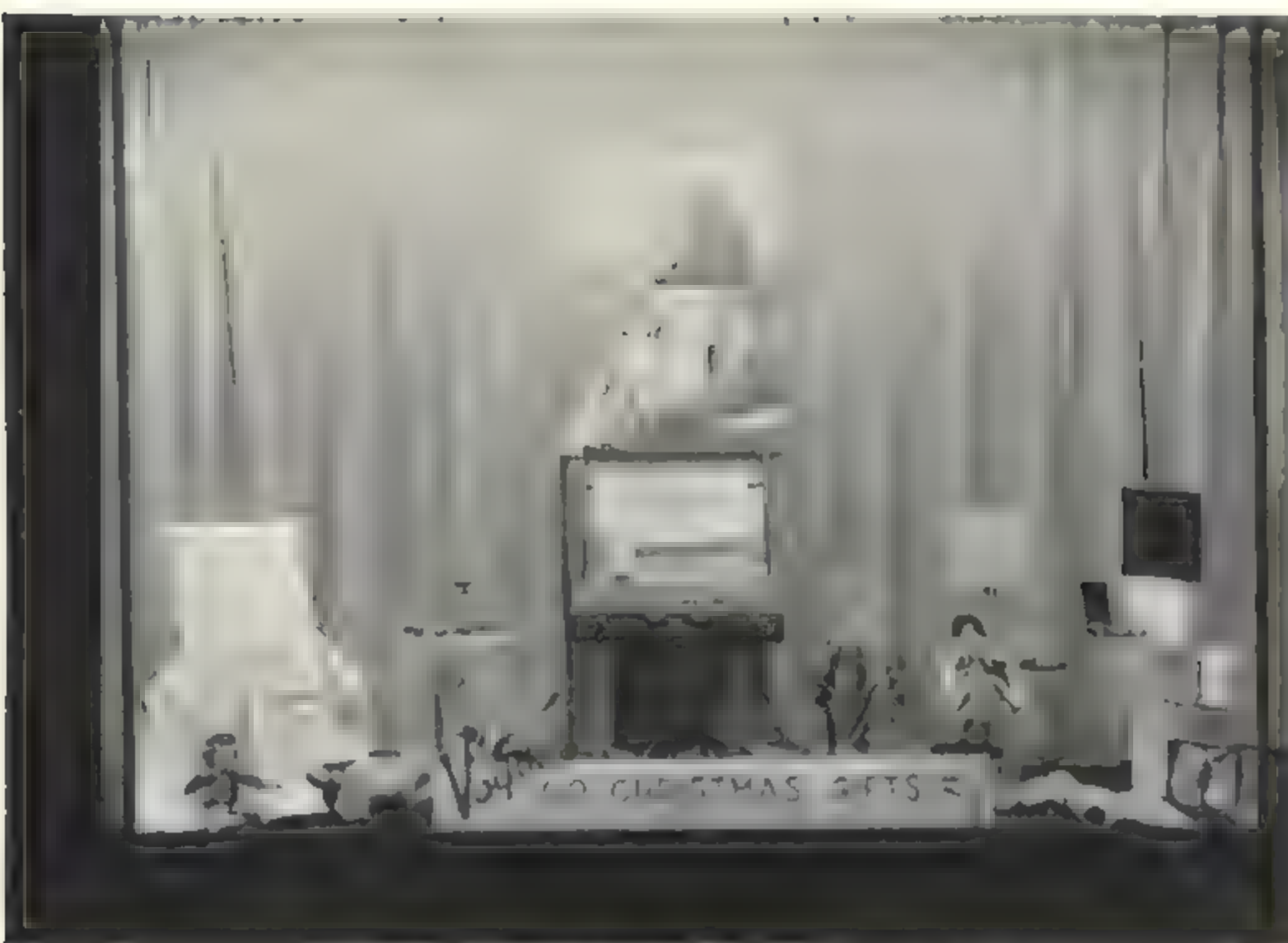
JOSEPH HORNE COMPANY, PITTSBURGH, PA.



STIX, BAER AND FULLER, ST. LOUIS, MO.



EMERY BIRD THAYER, KANSAS CITY, MO.



SISSON BROTHERS-WELDEN, BINGHAMTON, N. Y.



FREDERICK AND NELSON, SEATTLE, WASH.



DANIELS AND FISHER STORES, DENVER, COLO.



J. W. ROBINSON COMPANY, LOS ANGELES, CAL.

Vogue's 100 Christmas Gifts

Pardon our repeating an often-told story! We can not resist pointing with pride to another annual Vogue event that marks another successful national promotion of Vogue's One Hundred Christmas Gifts! Especially when enthusiastic response from stores, both before and after, has been so hearty. Displays were more than ever distinctive in individual, effective presentations. And cooperation was as whole-heartedly thorough on this occasion as it has been in previous years. Coast-to-coast, stores *salud!*

Window and interior displays this year were unusually outstanding in their brilliant execution. We suggested a window display to help along in the rush of Christmas preparation. Many stores worked out their own presentation, making it their *individual promotion*. In every case, the title—Vogue's One Hundred Christmas Gifts—was prominently displayed in large letters, and merchandise was shown in a variety of attractive groupings. Many stores built special booths in their gift departments, well identified for customers looking for the Vogue gifts.

Crowding these pages are photographs of some of the fine window and interior displays. To the stores cooperating, listed below, may we say right now in black and white—we thank you!

ABERNATHY CLARKSON WRIGHT, BURLINGTON, VT.
AMES AND BROWNLEE, INC., NORFOLK, VA.
C. C. ANDERSON STORES CO., BOISE, IA.
ANDERSON NEWCOMB CO., HUNTINGTON, W. VA.
AUERBACH COMPANY, SALT LAKE CITY, UTAH
L. S. AYRES AND COMPANY, INDIANAPOLIS, IND.
BLOCK AND KUHLE COMPANY, PEORIA, ILL.
THE BON MARCHE COMPANY, LOWELL, MASS.
J. L. BRANDEIS AND SONS, OMAHA, NEB.
BROWN-DUNKIN COMPANY, TULSA, OKLA.
BROZMAN'S, WILLIAMSPORT, PENN.
CARSON PIRIE SCOTT, CHICAGO, ILL.
T. A. CHAPMAN COMPANY, MILWAUKEE, WIS.
CITY OF PARIS, SAN FRANCISCO, CAL.
COHEN BROTHERS, JACKSONVILLE, FLA.
THE M. M. COHN CO., LITTLE ROCK, ARK.
THE CROSBY BROTHERS CO., TOPEKA, KAN.
THE DALTON COMPANY, BATON ROUGE, LA.
DANIELS AND FISHER STORES, DENVER, COL.
DEY BROTHERS, SYRACUSE, NEW YORK
THE DIAMOND, CHARLESTON, W. VA.
DULUTH GLASS BLOCK STORE CO., DULUTH, MINN.
EMERY BIRD THAYER, KANSAS CITY, MO.
WM. FILENE'S SONS CO., BOSTON, MASS.
FORBES AND WALLACE, SPRINGFIELD, MASS.
G. FOX AND COMPANY, HARTFORD, CONN.
FREDERICK AND NELSON, SEATTLE, WASH.
GOLDWATER'S, PHOENIX, ARIZONA

THE WILLIAM HENGERER CO., BUFFALO, N. Y.
HERPOLSHEIMER'S, GRAND RAPIDS, MICH.
HESS BROTHERS, ALLENTOWN, PENN.
JOSEPH HORNE CO., PITTSBURGH, PENN.
HUTZLER BROTHERS CO., BALTIMORE, MD.
THE GEORGE INNES CO., WICHITA, KAN.
THE LA SALLE AND KOCH CO., TOLEDO, O.
THE EDWARD MALLEY CO., NEW HAVEN, CONN.
MC CURDY AND COMPANY, ROCHESTER, N. Y.
MC EWEN-HALLIBURTON CO., OKLAHOMA CITY
MILLER AND PAINE, LINCOLN, NEB.
MILLER AND RHOADS, RICHMOND, VA.
NEIMAN-MARCUS COMPANY, DALLAS, TEX.
THE A. POLSKY CO., AKRON, OHIO
POPULAR DRY GOODS CO., EL PASO, TEX.
THE D. M. READ CO., BRIDGEPORT, CONN.
RICH'S, ATLANTA, GEORGIA
THE RIKE-KUMLER CO., DAYTON, O.
J. W. ROBINSON CO., LOS ANGELES, CAL.
SAXON-CULLUM, AUGUSTA, GA.
SISSON BROTHERS-WELDEN, BINGHAMTON, N. Y.
THE STERN AND MANN CO., CANTON, O.
THE STEWART DRY GOODS CO., LOUISVILLE, KY.
STIX, BAER AND FULLER CO., ST. LOUIS, MO.
STONE AND THOMAS, WHEELING, W. VA.
THE WILEY DRY GOODS CO., HUTCHINSON, KAN.
WOODWARD AND LOTHROP, WASHINGTON, D. C.
YOUNKER BROTHERS, DES MOINES, IOWA

Market Presentations of Interest

• Seth Thomas electric or key wound clocks are in four unusual designs at prices retailing from six to ten dollars. "Crest" solid mahogany, Blow dial; "Floret" solid mahogany, holly-wood inlay; "Tabor" white wood with black enamel; "Banner" die-cast metal. Thomaston, Conn.



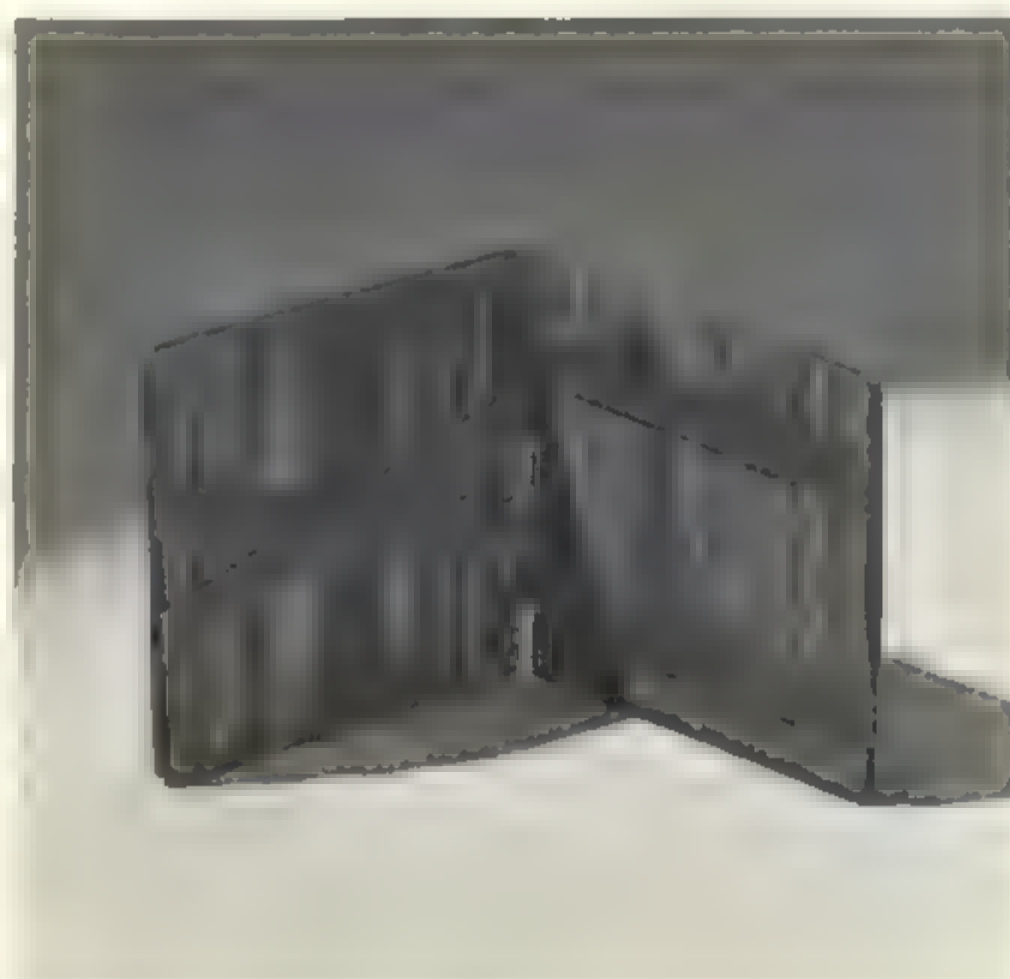
• McKem—well known for their fine ski suits—have a line of Annette Kellerman Water Dresses (named after the famous swim suits they make). These dressmaker suits are of printed challis and knitted materials—very attractive at moderate prices. McKem, 1350 B'way.

• Hartmann's "Knocabout" bag for men offers excellent features. Two compartments opened with inside Talon-fastenings. Suits are packed smoothly on hangers in one roomy compartment—as shown. A fine piece of luggage in quality leathers. Hartmann Trunk Company, Racine, Wis.



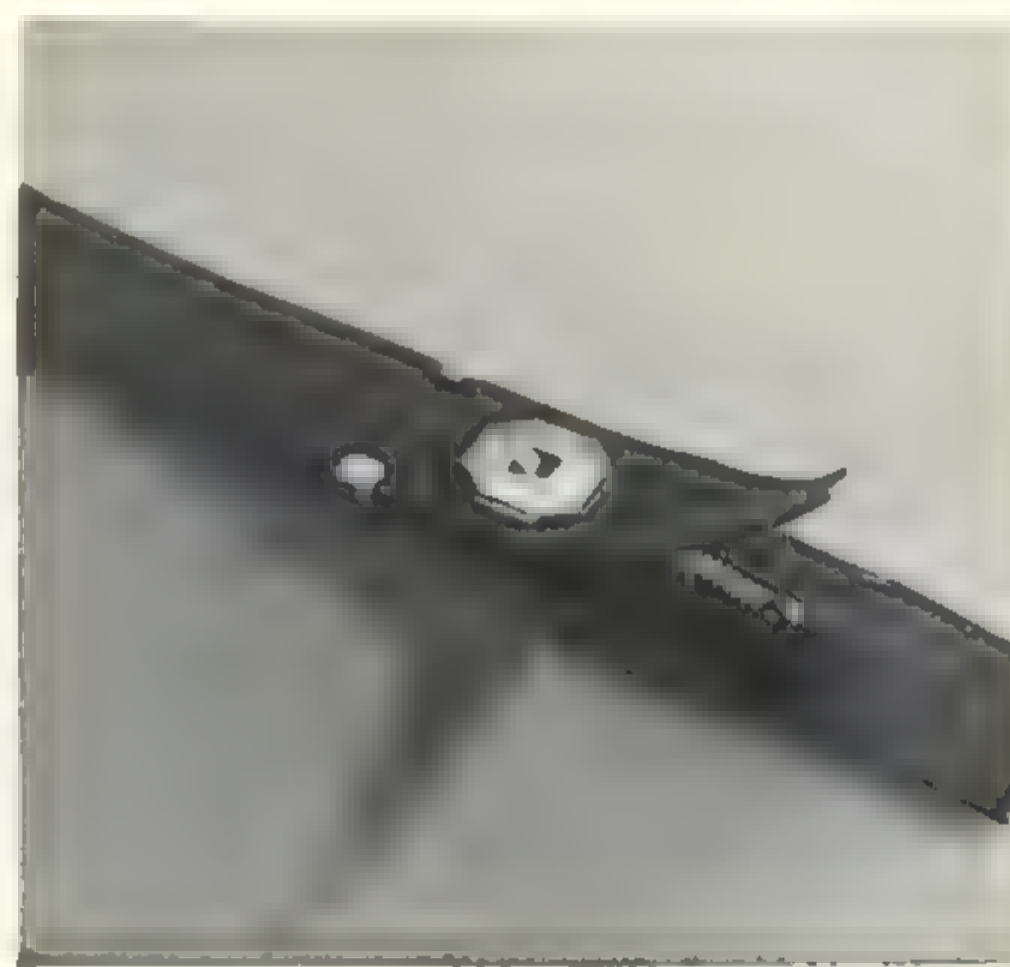
• Maison Jeurelle's distinctive perfumes include two new scents—"Libretto", a formal sophisticate; and "Gardenia". *Poudre Cologne* is an exciting newcomer—eau de cologne, dusting powder, and deodorizer combined. Smart bottle of milk-white glass. 630 Fifth Ave.

• This smart little wallet snaps up your folded bills with hardly any effort to you! The "cat's-cradle" elastic bands catch your money securely with one reverse of the wallet opening. Newly designed in a range of leathers and brocades. The Alroy Co., 347 Fifth Ave.



• Have you seen this smart little coin purse in its shiny new dress of A. C. Lawrence sardonyx patent leather? Four change slots separate quarters, dimes, nickels and pennies—ready at finger-tip reach. Inside pocket for bills. Made by the Jiffy Coin Purse Company, 516 Fifth Avenue.

• More and more manufacturers are using the Adjustable Fastener—the patented closing device that adjusts waists to size required. As photographed, a slender track of cross staples on a flexible tape is fitted to a movable clip that can be clamped firmly at any point.



• It's called a "Sleeve Watch"—clip it wherever you like. And it is as efficient a time-piece as it is tiny—actual size photographed. All colours in morocco leather, and in pigskin. Priced to retail moderately. Imported by Bayer, Pretzfelder & Mills, 15 Maiden Lane.

• Among the lines using the Adjustable Fastener as a design feature are—Art-Mor Togs, 142 W. 36th St., ski pants and beach clothes; I. C. Isaacs, 1410 Broadway, jodhpurs and riding breeches; Derby Sportswear, 1350 B'way, skirts. Made by G. E. Prentice, New Britain, Conn.



• The Forstner Chain Company, makers of the flexible linked sports belts introduced to women last year, now have a new line. These costume belts combine silver or gold metal mesh with leather fronts—deep bright colours and brown or black. Irvington, New Jersey.

Ann Talbot of London

Ann Talbot has long been distinguished as a designer of smart, individual clothes with an unique dignity and charm that are traditional with this house. Starting in 1913, Mrs. Roberts opened the Ann Talbot shop in Hanover Square, later moving to the present location at 35 Berkeley Square. From the first, designs were characterized by the fine workmanship and impeccable taste for which this designer is famous among well-dressed women. For many years, Ann Talbot has designed for England's lovely new Queen Elizabeth.

Utmost simplicity is the key-note of day and evening clothes, and of the superb sports and beach clothes which Ann Talbot now includes in her collections. Colour is used in beautiful harmonious combinations and in discreet accents. For younger or older women, this designer presents an elegance in clothes devoid of unnecessary elaboration.



Spring Shouldn't Surprise You

Help Your Customers Suit Themselves

"Spring" and "suit" are two words to be said in the same breath. Your customers when they buy their spring suits give a final push to winter, and are all ready to start building up a spring wardrobe. When they descend upon you with a barrage of questions about suits, know the answers. Tell them that suits have straighter skirts, that two of the newest jacket styles are the boxy jacket and the bolero, that revers are optional, that pockets are Paris protégés. Suggest the jacketed dress to start now and to outlast the park crocuses.

Colour schemes don't just happen this spring—they are plotted. Good jumping-on points in colour are grey, honey-beige, and toasted caramel. Tweed coats and jackets in gay uninhibited colours perk up passers-by as well as wearers.

A Colour Movement On Foot

Beaches and ballrooms don't hold a monopoly on coloured shoes this season—the darker-hued ones will appear unashamed on city streets. In the red tones, "Red Earth" shades, carnelian and wine stand out, and fashion acclaims medium blues, grass greens, and the richer brown colours.

Opera pumps have been received back into the fold, depending on heel-height and leather used for the degree of formality. For sportswear, ghillies hold firm, and moccasin types with flexible soles have the newest look. For really festive occasions, the skeleton shoe gets unanimous support—cocktail shoes are often made of intricately interlaced bands of leather, and most evening slippers stay on by loops and twists.

New Love

Apparently grey chiffon is what both French and American women have been waiting for—no other fabric for evening gets quite so much of the spotlight. Made up to drape and drift after the wearer, these refreshing grey chiffon dresses are stung to life with sharp touches of colour—citrus fruit shades (grapefruit yellow, lime green, tangerine), red, coral.

Spring in General

All of a sudden the silhouette is normal again—no trickfulness in shoulders, no playful basques and tunics. Lines are close to the body, and better proportioned than they have been for some time.

In both your buying and selling, keep these points high in your consciousness—elimination is the moment's preoccupation, and designers are often doing away with belts, collars, and revers.

On the credit side, you'll have pockets—in new shapes and new locations; brief, figure-flattering boleros; Persian embroideries and Paisley prints, bringing in spring by the yard.

Certain Accessories

To your customers, a new hat is probably the all-time symbol of spring, and about the time the newspaper announces that someone has sighted a robin, they will descend on you.

No single thing distinguishes the spring hats as new, except perhaps the Spanish influence—there'll be hats on the lines of sombreros and bullfighters' tricorneres. Bretons are immortal, but the general shape is optional. Sell printed vests, separate velvet and wool jackets, Paisley scarfs and gilets. Let in a flood of colour—in shoes, gloves, belts, handbags, scarfs.

GET THE BEAUTY BULLETIN

You did if you were on our list—because the first bulletin went out January 15. There'll be another one February 15, and every month from now on. The bulletin tells you how to use every issue of *Vogue* all through your store—not theory, but actual working points. For instance, it will give you suggestions for window displays and counter displays, talking points for salespeople—all from the point of view of fashion combined with beauty. Get on our mailing list now—write to *Vogue's* Merchandising Service, 420 Lexington.

Vogue Spreads Rumours of Spring

Customers will soon be searching for signs of spring, with the bewildering question ever before them—"What's going to be good *this* Spring?" Let Vogue help you illumine their path, and let "Vogue Says" cards designate their way. Like sign-posts on a confusing road, "Vogue Says" cards will lend authority to your early Spring promotions. The first four quotations (in heavy type) are free to retailers, and all the quotations may be used for display and radio or newspaper advertising. Write to Vogue's Merchandising Service, 420 Lexington Avenue, New York.

These Four Cards Free to Retailers

Vogue says: "Boleros are headed for day and evening fame."

Vogue says: "Plan a stocking wardrobe."

Vogue says: "Bright forecast for beige and grey."

Vogue says: "Skirts are straightening out."

Vogue says: "For the transition into spring—a printed crêpe dress."

Vogue says: "The jacketed dress is spring's star of promise."

Vogue says: "There's an epidemic of Paisley."

Vogue says: "Muted grey chiffon evening dresses charged with colour."

READY-TO-WEAR Vogue says: "Boleros add height, roundness and youth to the figure."

Vogue says: "The new silhouette will thrust away all exaggeration."

Vogue says: "Boleros champion brevity this year."

Vogue says: "Pinks, yellows, and mauves will colour the night."

Vogue says: "Printed vests splash the fronts of simple black dresses."

Vogue says: "Jackets are boxy as a cube."

Vogue says: "Suits placarded with pockets and stripped of revers."

Vogue says: "Yellow whipcord jackets over black tweed skirts."

SPORTSWEAR Vogue says: "Extol the everlasting perfection of checks."

Vogue says: "Grey for a tweed coat."

Vogue says: "Velvet or wool jackets kin to a man's smoking jacket."

Vogue says: "Flower-coloured tweeds to wear under furs."

Vogue says: "Gadgets are shots in the arm to a wardrobe."

Vogue says: "Strands of crystal beads substitute for pearls."

ACCESSORIES Vogue says: "Tipless gloves are Schiaparelli's newest trick."

Vogue says: "Extravagant accents for tailored clothes."

Vogue says: "There's a current passion for massive jewellery."

Vogue says: "Paler stockings with carnelian or red-earth shoes."

Vogue says: "Coloured shoes in darker hues have taken to city streets."

STOCKINGS AND SHOES Vogue says: "Learn to buy your stockings by thread-count."

Vogue says: "The new stocking colours have subtlety."

Vogue says: "Natural bucko is a brand new sporting event."





**THE QUALITY CAR IN
THE LOW-PRICE FIELD**

Ford V-8
F O R 1 9 3 7

THERE's a quality look in every line of the 1937 Ford V-8. Its curves are clean and right. Headlamps are recessed in fender aprons. The smart, slanting windshield opens in closed body types. The top is one smooth sweep of steel.

And quality has been built into the rest of the car just as carefully . . . into quick-stopping, Easy-Action Safety Brakes that give you "the safety of steel from pedal to wheel" . . . into all-steel bodies, with top, sides, floor and frame welded to form a single steel unit . . . into trimly tailored interiors that provide extra leg room

and carry you comfortably, quietly, near the center of the car . . . into larger, easy-loading luggage compartments.

But best proof of Ford quality is the famous V-type 8-cylinder engine—offered for 1937 in two sizes . . . 85 horsepower for maximum performance . . . 60 horsepower for maximum economy. The "60" engine is optional in several body types and makes possible a lower price as well as lower operating costs.

You can see the 1937 Ford V-8 at any Ford dealer's. When you do, you'll want to jump in and GO!



THE VARIED ACTIVITIES OF MRS. LOUIS SWIFT, JR.

MRS. LOUIS SWIFT, JR., of Chicago's prominent family, is well-known throughout the Middle West and East for her vivid and active life. She entertains frequently with small, superbly appointed dinners...and Camels within easy reach. "Camels," says Mrs. Swift, "contribute to the success of my dinners. Their delicate flavor suits the equally delicate flavors in the food, and they also help digestion. I always allow enough time between courses so that everyone may smoke a Camel through. And afterward, with coffee, a Camel is perfect!"



DINING OUT in the Casino Room of Chicago's Congress Hotel. Here Mrs. Swift's taste in cigarettes is the same as that of most Casino guests. "Camels are the favorite," says Joseph Spagat, Maitre de Café.

*A few of the distinguished women
who prefer Camel's costlier tobaccos:*

MRS. NICHOLAS BIEDLE, Philadelphia
MRS. ALEXANDER BLACK, Los Angeles
MISS MARY BYRD, Richmond • MRS. POWELL CABOT, Boston
MRS. THOMAS M. CARNEGIE, JR., New York
MRS. J. GARDNER COOLIDGE II, Boston
MRS. ANTHONY J. DREXEL 3rd, Philadelphia
MRS. CHISWELL DABNEY LANGHORNE, Virginia
MRS. NICHOLAS G. PENNIMAN III, Baltimore
MRS. LANGDON POST, New York
MISS ANNE C. ROCKEFELLER, New York
MRS. BROOKFIELD VAN RENSSLAER, New York

**FOR DIGESTION'S SAKE ...
SMOKE
CAMELS!**



AS A SPORTSWOMAN, Mrs. Swift is world famous. She spent dangerous months in India hunting wild boars and tigers, and even ventured into Africa for elephant hunting. In the States, during the winter season when society is so engrossed with outdoor sports, Mrs. Swift enjoys skiing. "It's fun," she says, "but requires healthy nerves. So Camels are the only cigarette I care to smoke. They ease any sense of strain and set me on my way feeling right."

Camel's aid to digestion... on your busy days!

MOST women lead quite active lives. Preparing meals, shopping, parent-teachers' activities, and social life are enough to tax nerves and affect digestion. A pleasant way to assist digestion is to smoke Camels during meals and afterward. Smoking Camels promotes

the natural flow of the fluids so necessary for good digestion. Alkalinity increases. Tension eases. A comforting "lift" follows. Equally important are Camel's mildness and flavor. They never get on your nerves. Smoke Camels for digestion's sake—and better "busy days"!

Copyright, 1937, R. J. Reynolds Tobacco Company, Winston-Salem, North Carolina



*Costlier
Tobaccos*

Camels are made from finer,
MORE EXPENSIVE TOBACCOS
...Turkish and Domestic...
than any other popular brand.